Charlton SPOTLIGHT

Exploring the History of the Charlton Comics Group

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No. 6
$7.95
in U.S.A.

SPECIAL ISSUE!
ALL ART & COMICS!

featuring full-length vintage

E-MAN & MAUSER

stories by

JOE STATON & NICK CUTI

plus

CHARLTON GALLERY

art & artifacts by

DITKO • SUTTON
GIORDANO • GIBSON
BOYETTE • NEWTON
WILDMAN • MASULLI
FRACCIO • TALLARICO
and more!

E-Man & Nova TM & © Joe Staton/First Comics, Inc. 2008

Who better than **Steve Ditko** to introduce this special all art and comics issue of ***Charlton Spotlight?*** This panel study of ghost buster Doctor Graves, possibly unpublished, is enlarged from a copy of the original art, courtesy of Tom Christopher. Doctor Graves TM & © 2008 the respective copyright holder.

Charlton SPOTLIGHT

No. 5 • FALL 2008

Exploring the History of the Charlton Comics Group

FRONT COVER:
E-Man and the ever-sunny Nova
by **Joe Staton**
E-Man & Nova TM & © Joe Staton/First Comics, Inc. 2008

BACK COVER:
Unpublished Charlton horror cover
by **Pat Boyette**
© 2008 Estate of Pat Boyette

ALL ART & COMICS ISSUE

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Special thanks to **Nick Cuti, Joe Staton, Donnie Pitchford & Howard Leroy Davis**

Background image © 2008 Joe Staton

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EDITORIAL

—*Michael Ambrose*

WELCOME TO A VERY SPECIAL ISSUE of *Charlton Spotlight*. Savor this moment: You're about to read never-before-seen, feature-length **E-Man** and **Michael Mauser** stories by their creators, Nicola Cuti and Joe Staton.

And as the saying goes, thereby hangs a tale all its own.

In May 2005, I interviewed Nick and Joe for a "Pro2Pro" feature for *Back Issue!* magazine, which was published in that fine journal's thirteenth issue that December. Discussing the future of E-Man toward the end of our energy-charged three-way conversation (literally so, because about halfway through our talk a thunderstorm blew through my neighborhood), Nick stated that he and Joe cared so much about the Big E and his cohorts that they would always agree to do new stories. "I would love to do either E-Man or Mauser as a continuing feature," said Nick. "Those are two characters I'm so crazy about that I'd do it at the drop of a hat. If somebody would just say, 'We'll publish it if you write it,' I'll do it. And that's even before we negotiate prices."

As all true E-Man fans now know, Ed Dukeshire and Randy Buccini of Digital Webbing Press saw Nick's statement, and ran with it—resulting in two brand-new E-Man one-shot color comic books in 2006 and 2007: *E-Man: Recharged* and *E-Man: Dolly*. (A third outing, *E-Man: Idol*, is planned for later in 2008.)

We recapped E-Man's continuing popularity in print, sponsored by a variety of small and large publishers over the years. "Every so often, someone decides they'd like to do E-Man," Nick said. "So they contact Joe, and then Joe contacts me, and voilà, we do another issue of E-Man. And then we do as many as we can until that publication goes under, and then another one will pop up and ask us again, and we'll do him again." We covered the character's history, beginning with the original "Charlton Ten" from 1973 to 1975, and the later runs under First Comics, Comico, and Alpha Productions in the '80s and early '90s.

Then, in a part of the interview that was cut from the published article, Nick lobbed the following bombshell:

Nick: There's an E-Man story that Joe completely illustrated, based on H.G. Wells's *Time Machine*, where E-Man meets the Time Traveler. And it goes back into the world—goes *forward* into the world of the Morlocks and the Eloi.

Joe: Right, that was to be part of the Alpha Comics run [1993].

Nick: Right, and it was never published, and the script, unfortunately, disappeared before Joe was able to letter it.

Joe: Alpha was lettering by computer so the artwork was all done before the lettering. And Nick, I think in a move [from California to Florida], lost the original script.

Nick: Oh, yeah.

Joe: So we don't have *that* script, but someday, maybe we'll kind of reconstruct it, print it somewhere.

Nick: Exactly.

Mike: If you get a venue for it.

Joe: Yeah. *(Joe and Nick laugh.)*

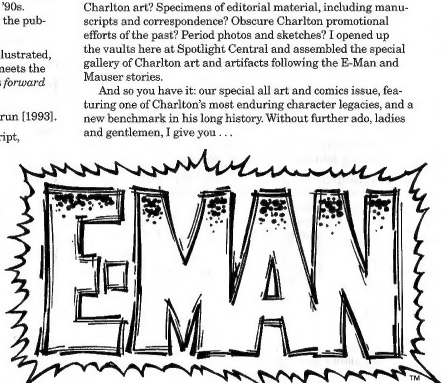
BY NOW YOU PROBABLY KNOW where this was going. My mind raced, turning over all the bright little bits lying before me like a chimpanzee with a pile of glittering jewelry. As it turned out, our heroes were thinking along the same lines.

"How about a special issue of *Spotlight*?" Joe offered in an e-mail a couple weeks after the interview. "Somewhere around the house I have the art for the Alpha issue that was never printed. There are no words on the boards, but Nick could probably reconstruct enough dialogue for it to make sense. Also," Joe went on, "I just found the remains of an eleven-page Mauser story that was never finished for *Vengeance Squad*. [***Ed. note:*** Mauser backup stories appeared in each issue of Charlton's *Vengeance Squad* through final issue #6, June 1976.] All eleven pages are lettered (apparently by Pete Iro) and I can figure out the story from the dialogue to finish the rest of the drawing."

After further correspondence with Nick to discuss a recreated script to "Future Tense," we were off and running. It remained only to arrange for lettering the art boards, and it took me about five seconds to decide that there was only one candidate for the job: Bill Pearson. Bill had succeeded Nick as assistant editor at Charlton Comics in 1975 and is a triple-threat comics writer-artist-letterer. The Charlton connection was obvious and fit perfectly. The story's original inker, Chuck Bordell, had embellished E-Man's other Alpha stories in 1993.

Of course, that much work takes time, and it was late 2007 before everything finally came together, including Joe's fine, brand-new painted cover gracing this issue. An E-Man special issue was attractive enough, but I thought it would be good to offer some dessert following the main course. It was a blast to hold in my hands an unpublished Mauser story on vintage Charlton bristol boards. How about even *more* unpublished Charlton art? Specimens of editorial material, including manuscripts and correspondence? Obscure Charlton promotional efforts of the past? Period photos and sketches? I opened up the vaults here at Spotlight Central and assembled the special gallery of Charlton art and artifacts following the E-Man and Mauser stories.

And so you have it: our special all art and comics issue, featuring one of Charlton's most enduring character legacies, and a new benchmark in his long history. Without further ado, ladies and gentlemen, I give you . . .



AND NOW.... TIME CANNOT DIMINISH THE TRULY GREAT WORKS OF ART--THE MONA LISA, THE TAJ MAHAL AND THE GREATEST ONE OF ALL TIME-- MS. NOVA KANE!
THANKS FOR THAT FABULOUS INTRO, BARNEY!
NOTHING LIKE BEING COMPARED TO ANCIENT RELICS.
BA-DA-BA-DA-BOOM!
FUTURE TENSE
Story NICOLA CUTI
pencils JOE STATON
inks CHUCK BORDELL
letters B. PEARSON
I THINK I LEFT THE TOASTER ON...
I'VE GOT TO TAKE MY BLACK BRA TO THE LAUNDRY.
I OWE MOM A PHONE CALL.
WHOOPS! KICKED TOO HIGH THERE, ALMOST LOST IT!
E=MC²
BOOM-BA-BA-BOOM-BA-BA-BOOM!

E-Man & Nova TM & © Joe Staton/Mort Castle, Inc., 2008

NOVA WAS IN FINE FORM TONIGHT, BUT NOT EVERYONE THOUGHT SO..
HARLOT! STRUMPET! GET THEE TO A NUNNERY! HAVE YOU NO SHAME?!
HEY! YA CAN'T TALK TA MISS NOVA LIKE DAT. I'LL BREAK YA--
LET ME HANDLE THIS, BRUNO.
THAT'S MY GIRLFRIEND UP THERE DANCING HER LITTLE HEART OUT FOR YOU. YOU WOULDN'T LIKE IT IF I WAS SO RUDE TO YOUR GAL, WOULD YOU?
SEE HOW POLITE THOSE GENTLEMEN ARE? THEY CAN APPRECIATE THE HOURS OF PRACTICE AND TRAINING NOVA PUTS IN EVERY DAY.
I'D BETTER FOLLOW ALEC OUTSIDE.
MAN, I'D LOVE TO GIVE THOSE MELONS A SQUEEZE.
IS HE ALL RIGHT, ALEC? HE LOOKS AWFULLY PALE.
YEAH, HE JUST HAD TOO MUCH TO DRINK.
WANNA GO HOME. JUST WANNA GO HOME... OHHH!
STARBURST CLUB
WE'LL TAKE YOU HOME. A MAN IN YOUR CONDITION SHOULDN'T BE ALLOWED TO BE ALONE.
WELL, YOU'RE GOING TO NEED AN AIRPLANE BECAUSE MY HOME IS IN,, ENGLAND.
NO PROBLEM! HOP IN.
GO TO THE APARTMENT, TEDDY. WE'LL BE RIGHT BACK.

THIS IS INCREDIBLE! CAN ALL THE PEOPLE OF YOUR TIME CHANGE THEIR SHAPE IN THIS MANNER?
I AM ONLY FROM ABOUT A CENTURY AGO!
AH! THERE'S MY HOME. JUST AS I LEFT IT.. DIRTY LITTLE HOVEL.
OUR TIME? I THOUGHT YOU SAID YOU WERE FROM SALISBURY ENGLAND?
NOW, WHERE DID I LEAVE IT? TIME TRAVELING PLAYS HAVOC WITH ONE'S MEMORY. I DON'T KNOW IF I'M REMEMBERING THINGS FROM THE PAST OR THE FUTURE.
ARE YOU LOOKING FOR YOUR TIME MACHINE?
NO! SOMETHING MORE IMPORTANT.
WILL YOU LOOK AT THIS NOTEBOOK. THESE FORMULAS AND DIAGRAMS. IT'S ALL ABOUT QUANTUM MECHANICS AND TIME TRAVEL, LIKE IN MY PHYSICS CLASS AT COLLEGE.
AH! HERE IT IS!
MY TWENTY-YEAR-OLD SCOTCH WHISKEY. ACTUALLY, NOW IT'S A HUNDRED AND TWENTY YEARS OLD.
SCOTCH WHISKEY
WHAT ABOUT YOUR... TIME MACHINE? I'M CONVINCED YOU HAVE ONE.
INDEED I DO! IT'S RIGHT UNDER THIS SHEET!
OKAY, MR. H.G. WELLS* LET'S SEE IT, ALREADY.
*AUTHOR OF THE 'TIME MACHINE'

HERE IS HARRISON GULVFOYLE TRAVERS' -- TIME MACHINE!
H.G.WELLS, YOU SAY? I KNEW HIM. I TOLD HIM MY STORY. AND NOW I'M GOING TO TELL IT TO YOU.
BUT FIRST, A LIBATION, TO CHASE AWAY THE LINGERING SPIRITS.
IF YOU DIDN'T DRINK SO MUCH, YOU WOULDN'T NEED TO GET RID OF A HANGOVER.
I'M HAUNTED BY THE GHOSTS OF THE PAST AND THE HORRORS OF THE FUTURE.
"WHEN I ARRIVED IN THE YEAR 802,701 A.D., I THOUGHT I'D FOUND A PARADISE."
NOT THOSE SPIRITS.
"ALL OF MANKIND'S EFFORTS WERE TO ACHIEVE A UTOPIA WHERE HE MIGHT LIVE OUT HIS FEW YEARS IN PEACE, AND I THOUGHT HE'D SUCCEEDED."
"INSTEAD THE HUMAN RACE HAD BECOME DIVIDED INTO THE CHILDLIKE ELOI AND THE SAVAGE MORLOCKS. WHAT A SAD END--"
"--ESPECIALLY WHEN I RECALL THE UTOPIAS SOCRATES DESCRIBED TO ME ON THE STEPS OF THE PARTHENON."

"... AND HOW FAR WE HAD EVOLVED FROM THE SOULLESS BEASTS OF THE JUNGLE..."
"ONLY TO BECOME USELESS CHILDREN, LIKE MY DARLING WEENA."
WEENA?
"I SAVED HER FROM DROWNING IN THE RIVER. SHE BECAME DEVOTED TO ME... MY SWEET, INNOCENT PURIL. UNTIL ONE NIGHT WE STAYED OUTSIDE TOO LONG, AND THE MORLOCKS ATTACKED!"
"THEY ABDUCTED HER, AND I NEVER SAW HER AGAIN."

YOU KNOW, IF WE GO BACK... UH, FORWARD, UH, RETURN... UH...
I'VE BEEN THERE MANY TIMES, BUT I'VE NEVER BEEN ABLE TO FIND HER. TIME WON'T ALLOW ME TO RETURN TO THE MOMENT WE MET BECAUSE I WOULD BE RUNNING INTO MYSELF. IT'S HOPELESS.
BUT WE'RE SUPERHEROES AND I'M NOT EVEN HUMAN. I'M ENERGY FROM THE STARS. WOULDN'T THAT MAKE A DIFFERENCE IN THE WHOLE EQUATION?
I DON'T SEE HOW, BUT ONE MORE TRIP WON'T CAUSE ANY HARM.
HANG ON TO THE RAILS. THE TRIP IS NAUSEATING.
SUPERHEROES DON'T GET NAUSEOUS.
ULP!
802,701 A.D.

WE'VE RETURNED TO A FEW DAYS AFTER WEENA WAS KIDNAPPED.
AH! HERE COME SOME CURIOUS ELOI. WATCH. THEY WON'T EVEN REMEMBER ME. AND THEY CERTAINLY WON'T RECALL --
WEENA!
HARRY! CAN THAT BE YOU?!
WHAT HAPPENED TO YOU? I'VE BEEN SEARCHING...
I ESCAPED FROM THE MORLOCKS WITH THE HELP OF SOME FRIENDS.
WEENA, THESE ARE SOME VERY POWERFUL...UH, GODS FROM THE PAST WHO CAME HERE TO HELP ME. E-MAN AND NOVA.
PLEASED TO MEET YOU, WEENA.
CHARMED.
IF YOU ARE TRULY GODS, THEN YOU MUST HELP. MANY OF MY FRIENDS ARE STILL IN THE MORLOCKS' HANDS!
WE'RE ACTUALLY NOT GODS. WE'RE SUPER--DEMI-GODS. WE'RE JUST DEMI-GODS.

THIS WELL IS ACTUALLY ONE OF THE ENTRANCES OF THE MORLOCKS' SUBTERRANEAN WORLD. THEY ABHOR LIGHT.
LOOKS KINDA SCARY. WHY DO THE MORLOCKS STEAL ELOI?
TO EAT THEM.
CCC
THESE TUNNELS GO IN ALL DIRECTIONS.
WE COULD SURE USE A GUIDE.
WEENA! YOU SHOULDN'T BE DOWN HERE.
I KNOW THE WAY!
WE REALLY COULD USE A GUIDE...
WE CAN PROTECT HER.
...AN HOUR LATER.
I HEAR SOME VOICES UP AHEAD!

WE'VE FOUND THEM!
WEENA WASN'T KIDDING. LOOK AT THE BONES ON THE PLATE. THOSE ARE ELOI SKELETONS.
DON'T BE FRIGHTENED, SWEETIE. WE'VE COME TO GET YOU ALL OUT.
MORLOCKS!
HERE COME THE UGLIES!
LET'S SHAKE THEM UP!
TAKE THAT AND THAT!
STOP BEING SO MELODRAMATIC. JUST SHOOT!
FLANG!
ZOOMB

WE'VE GOT THEM ON THE RUN.
E-MAN, THERE ARE SOME MORE BEHIND THAT LONG MACHINE TO YOUR RIGHT!
HEY! THEY'RE CHAINED TO THE MACHINES, AND IT LOOKS AS IF THEY'RE WEARING... PRISON UNIFORMS!
THAP!
REALLY?
DON'T HURT THEM! THEY'RE THE ONES WHO HELPED ME TO ESCAPE.
YOU'RE GOOD MORLOCKS.
AND WHAT EXACTLY DO GOOD MORLOCKS EAT?
WEENA SPEAKS THE TRUTH. WE HAVE NO TASTE FOR HUMAN FLESH. WE ARE VEGETARIANS.
HOLD STILL.
YOU ARE E-MAN AND NOVA! WE KNOW ALL ABOUT YOU. IT IS SUCH AN HONOR.
HOW COULD YOU POSSIBLY KNOW ANYTHING ABOUT US?

WE'LL SHOW YOU, THIS WAY.
YOU SURE YOU'RE NOT LEADING US INTO A TRAP?
NO TRAP. A VAULT. HOW DO YOU THINK WE ARE ABLE TO MAINTAIN, IMPROVE AND BUILD OUR MACHINES?
BOOKS! THERE MUST BE MILLIONS OF THEM!
WHAT ARE BOOKS?
"THE REPUBLIC", "THE PRINCE", "VOYAGE OF THE BEAGLE", "THE ELEGANT UNIVERSE"... JUST ABOUT EVERY SUBJECT EVER PUT TO WRITING IS HERE, INCLUDING A BOOK ON TECHNICAL ILLUSTRATING!
WE CAN TEACH YOU ALL ABOUT WHAT'S IN THESE BOOKS. THINK ABOUT IT, WEENA, MORLOCKS AND ELOI WORKING TOGETHER!
I WOULD LIKE THAT, RAGNOCK.

WE'RE GOING TO BUILD A NEW WORLD.
...BASED ON MORALITY, INTELLIGENCE AND TECHNOLOGY.
AND I'M STAYING HERE TO MAKE CERTAIN IT HAPPENS. TAKE MY TIME MACHINE AND GO HOME. BETTER YET, LOOK IN ON ME IN TEN YEARS AND SEE THE CHANGES FOR YOURSELF.
WE'LL DO JUST THAT.
TWO SECONDS OR TEN YEARS LATER...
SAY, THAT'S TRAVERS. HE MUST HAVE KNOWN WE WERE COMING.
A MOST REMARKABLE MAN.

I WONDERED WHEN YOU WOULD GET HERE. WE'VE BEEN WAITING FOR SO SO LONG.
I SEE YOU AND WEENA GOT MARRIED.
ARE THESE YOUR KIDS?
WE'VE BEEN MAKING GREAT STRIDES IN EDUCATION AND TECHNOLOGY, BUT WE'RE STILL NOT AS FAR ADVANCED AS I'D LIKE TO BE.
YOU'RE SO PRETTY.
THANKS, SWEETHEART.
I WANT TO SEE THE WORLD A HUNDRED YEARS FROM NOW. LET'S GO. AS I SAID, IT'S BEEN A LONG WAIT.
BUT WE JUST GOT-- OKAY.
I'LL BE BACK FOR SUPPER, HONEY, AND I'LL BRING OUR GOOD FRIENDS WITH ME.
YOU'RE STILL DRINKING?
BUILDING A NEW WORLD TAKES A LOT OUT OF A MAN.
THAT WON'T HELP YOU TO REGAIN ANYTHING.
IT DIDN'T HELP MY DAD.

IT SEEMS TO BE MORE ADVANCED, BUT, WELL, I DON'T KNOW. WHAT DO YOU THINK?
DO THEY HAVE AIRCRAFT?
YES, WE DO. MR. TRAVERS, OUR HISTORICAL DOCUMENTS SAID YOU WOULD ARRIVE FOR A VISIT. WE ARE TO BE YOUR GUIDES. I AM BAKNOR, AND THIS IS LEEDRA.
OUR CRAFT IS OVER THERE, AND IT'S A FLYING MACHINE.
AS YOU CAN SEE, OUR CITIES ARE BIGGER AND MORE BEAUTIFUL THAN EVER. THEY WERE BASED ON YOUR IMPROVEMENT PLANS.
I SEE YOU HAVE CATTLE. I THOUGHT YOU HAD BECOME A SOCIETY OF VEGETARIANS?
FRUIT AND VEGETABLES CAN SOON BECOME A RATHER BORING DIET, DON'T YOU THINK?

I NEGLECTED TO TELL YOU THE NAME OF THIS CITY. IT'S TRAVER'S CITY.
WOW! I AM SO IMPRESSED.
TRAVERS
E-MAN, MAKE A DUMMY OF ME, AS A DISTRACTION. I WANT TO DO A LITTLE PRIVATE TOURING ON MY OWN.
O.K., RIGHT. PLAN 29, THE OLD DUMMY TRICK. GOT'CHA.
THERE! NOW I LOOK JUST LIKE AN ELOI.
EVERYTHING SEEMS PERFECT. ELOI AND MORLOCKS LIVING AND WORKING IN HARMONY.
WHY DO I GET THE IMPRESSION THIS IS ALL A SET-UP... TOO GOOD TO BE TRUE.
HELLO! WHAT'S THIS?
ELOI PRETENDING TO BE MORLOCKS!
WHY?

AND WHAT'S THIS? A HUGE DOOR. NOTHING PEAKS MY CURIOSITY LIKE A GIGANTIC LOCKED DOOR IN PARADISE.
GEEEZ... HOW I LOVE BEING A SUPER HERO.
WELL NOW! THIS IS INTER-ESTING!
WHY IS THERE A SLUM JUST BEYOND THE WALLS OF PARADISE?
LOOK! IT IS HER, NOVA. THE ANCIENT RECORDS WERE TRUE.
AGAIN I'M A RELIC.

MEANWHILE...
OH, E-MAN, YOU'RE WONDERFUL, SO STRONG, SO VIRILE, SO HANDSOME.
WHY DIDN'T I EVER USE PLAN 29 BEFORE?
THERE'S NO ONE ELSE LIKE HIM. I'M JUST A SPARK NEXT TO HIS ENORMOUS FLAME!
I THINK THAT'S ENOUGH UNLESS YOU'RE PLANNING ON REPLACING ME WITH LITTLE MISS STEPFORD WIFE.
HECK NO, SWEETIE. NO DUMMY COULD EVER REPLACE YOU.
DARLING, THAT'S NOT A COMPLIMENT. BUT I'VE GOT SOMETHING IMPORTANT TO SHOW YOU.
LET'S GET TO THE TIME MACHINE.
I WAS JUST HAVIN' FUN.
IT WAS HERE! RIGHT HERE! AND THERE WASN'T A WALL ON THIS SPOT!

IT'S BEHIND THIS WALL! I KNOW IT IS! THE MORLOCKS HAVE DONE THIS!
ARMED ELOI APPROACHING!
GEE, THAT'S LIKE TEDDY BEARS WITH KNIVES.
BLAST THAT DOOR!
WHATEVER YOU SAY.
WHAT JUST HAPPENED BACK THERE?
I WENT FROM HONORED FOUNDER TO DESPERATE FUGITIVE IN TEN MINUTES.

THEY'LL TELL YOU ALL YOU WANT TO KNOW.
HELLO, MY NAME IS—
WE KNOW WHO YOU ARE. COME INSIDE.
AS YOU KNOW, FOR MANY YEARS WE TAUGHT THE ELOI UNTIL THEY BECAME AS EDUCATED AS WE.
BUT MORLOCKS WERE OF TWO SECTS, THE PONS AND THE DROOGS. WHEN YOU LEFT, THERE WAS A TERRIBLE WAR BETWEEN THE DROOGS, WHO HATED AND FEARED THE NEWLY EDUCATED ELOI, AND THE ELOI JOINED THE PONS. THE ELOI-PONS TRIUMPHED BUT THE ELOI NEVER TRUSTED THE MORLOCKS AGAIN.
THEY DROVE ALL THE MORLOCKS FROM THE CITIES, AND FORCED US TO LIVE IN HOVELS. ONLY MACHINE OPERATORS WERE ALLOWED TO STAY AS ELOI SLAVES.
THE MORLOCKS WHO WERE OUR GUIDES WERE ELOI IN DISGUISE. THEY WERE PREPARED ESPECIALLY FOR OUR VISIT.
IF ONLY I HAD THE TIME MACHINE, I COULD FIX ALL THIS.
WE HAVE YOUR MACHINE.

WE WERE AFRAID TO LEAVE IT IN ELOI HANDS, SO WE STOLE IT FOR SAFE KEEPING.
UNFORTUNATELY, WE DAMAGED YOUR DEVICE WHEN WE MOVED IT IN HERE. PERHAPS YOU CAN FIX IT.
BUT MY HANDS ARE TREMBLING. I NEED TO... TO... STEADY THEM.
YES, YES, IT'S NOT TOO BAD.
THE ELOI HAVE FOLLOWED YOU HERE. THERE'S AN ATTACK FORCE COMING!
LISTEN, BUSTER! MAYBE YOU BUILT THAT MACHINE TO RUN FROM A WORLD YOU HATED, ONLY TO RUN INTO WORLDS YOU HATE EVEN MORE! BUT NOW IT'S TIME FOR YOU TO CHOOSE YOUR WORLD, AND TAKE A STAND.
NOW, CUT OUT THE BOOZE, AND FIX YOUR DAMNED MACHINE!

YOU REALLY TOLD IT TO HIM, SWEETIE.
HE'S GOING TO NEED SOME TIME. PLAN IS, OKAY?
IS THAT THE ONE WHERE WE CHANGE OURSELVES INTO CANARIES?
ALWAYS THE KIDDER.
EWOW!
TZANG!
KA-PA!
KA-PA!
KA-PA!
POP! POP! POP!
KERASH!
HURRY, AND GET ABOARD! WE'RE ALL SET TO GO!
NOVA!
I'M COMING!

WE'RE BACK! BACK TO WEENA AND MY CHILDREN-- BACK TO MY TIME!
THERE WAS A GREAT DEAL THAT WENT WRONG IN THE FUTURE, BUT NOW THAT I KNOW ABOUT IT--
I CAN CHANGE IT.
FIRST I HAVE TO TAKE CARE OF AN OLD ACQUAINTANCE.
I WAS A WEAK MAN WHO RAN FROM MY RESPONSIBILITIES, BUT THAT'S OVER.
I HAVE A WORLD TO RE-BUILD.
I KNOW... I KNOW.
CRASH!
THE END

MICHAEL MAUSER
PRIVATE EYE
™
MY NAME IS MAUSER. THAT'S ALSO THE NAME OF MY PISTOL. IN MY PROFESSION IT'S THE ONLY RELIABLE FRIEND I HAVE. I TAKE CARE OF IT, AND IT TAKES CARE OF ME. I'M A PRIVATE EYE AND THIS IS MY STORY...
EDITOR— GEORGE WILDMAN
SCRIPT— NICOLA CUTI
ART— JOE STATON
MACINTIRE CLEANERS
FISH STORY
I GOT A FORMULA FOR YOU. TAKE ONE QUIET NEIGHBORHOOD. ADD A SPEEDING BLACK LIMO. TOSS IN A DASH OF A FIRE BOMB AND YOU GET...
CRAASSH!
VIOLENCE! MR. MACINTIRE HAD MADE THE MISTAKE OF THINKING THAT HE DIDN'T NEED PROTECTION FROM LENSE'S PROTECTION AGENCY. MR. LENSE DIDN'T MIND. HE NEEDED ONE LAST EXAMPLE TO KEEP THE OTHERS IN LINE.
D-BOTH

Michael Mauser ™ & © Joe Staton/Enesti Comics, Inc. 2008

DMITRI IKTHUS WAS SO SOUND ASLEEP THAT HE DIDN'T HEAR THE EXPLOSION OR SEE THE LIGHT OF THE FLAMES DANCE ON HIS WALLS.
DADDY! DADDY! WAKE UP! MR. MACINTIRE'S SHOP IS ON FIRE!
WHA...? WHO?
POOR MACINTIRE! LENSE IS RESPONSIBLE FOR THIS. MACINTIRE WOULDN'T PAY FOR HIS PROTECTION.
LENSE? ISN'T HE THE MAN WHO WAS IN THE STORE LAST WEEK? IS HE A GANGSTER?
I'M FRIGHTENED DADDY. THEY'LL DO THE SAME THING TO US.
NO THEY WON'T KARA. WHEN MAMA DIED, I SWORE TO TAKE CARE OF YOU. I WILL.
MACINTIRE SHOULD HAVE PAID THE FIVE HUNDRED A WEEK LIKE THEY ASKED. THEN IT WOULDN'T HAVE HAPPENED.
IKTHUS AQUARIU
WEEEEEEEEEEE
MAC'S
BAR
I KNEW WHN MACINTIRE'S SHOP WENT UP LIKE AN IRISH ROMAN CANDLE AND I ALSO KNEW THAT IT WAS PROBABLY GOING TO HAPPEN AGAIN, SO I SLIPPED INTO IKTHUS' AQUARIUM.
MAY I HELP YOU, SIR? ARE YOU LOOKING FOR A PARTICULAR KIND OF FISH?
YEAH, A LENSE FISH. IT'S UGLY, DANGEROUS AND SHOULD BE KEPT IN A TANK AWAY FROM OTHER FISH.

YOU'RE A COP?
PRIVATE EYE. I'M TRYING TO GATHER EVIDENCE AGAINST WILLIE LENSE. I KNOW THAT HE'S APPROACHED YOU.
I'VE NEVER HEARD OF HIM.
SO YOU'RE GOING TO PLAY IT LIKE A LONER. IF I COULD GET ALL OF YOU SHOP OWNERS TO STICK TOGETHER, I COULD PUT LENSE AWAY. WHY WON'T YOU COOPERATE?
THEN THE ANSWER WALKED IN THE DOOR. SHE WAS CUTE AND BUILT LIKE A GREEK STATUE. SO WAS THE BRUISER WITH HER.
HI, DADDY! JOEY AND I... WHO'S HE?
YOU'RE ONE OF LENSE'S HOODS, AIN'T YA? WELL I'M JOE MACINTIRE.
MY DAD MAY BE AFRAID OF YA, BUT I'M NOT. I'M GONNA PUNCH YOU RIGHT IN THE NOSE.
THEN I'M GOING TO PUNCH BACK. MY FISTS ARE SMALL BUT THERE'S TEN OF THEM AND THEY'RE AS HARD AS LEAD.
PUT HIM DOWN, JOE. HE'S A PRIVATE INVESTIGATOR.
I'M AFTER LENSE. WOULD YOU CARE TO BE A WITNESS AGAINST HIM?

YEAH, SURE AFTER ALL WHAT CAN HE DO NOW? HE'S ALREADY BURNED THE STORE DOWN. YA CAN'T BURN ASHES.
EVERYONE SANG, THAT MY BRAINS ARE IN MY FEET, SO I THANK YOU FOR GIVING THEM A REST. BUT I WISH YOU'D SET ME ON THE FLOOR.
I'LL CONTACT A FRIEND OF MINE ON THE POLICE FORCE BY THE NAME OF BILL ACKAL. HE'LL TAKE YOUR STATEMENT.
MR. LENSE WILL WANT TO KNOW ABOUT THIS.

THE SQUEALER WAS A CREEP BY THE NAME OF AVERY KEMP. HE WASN'T ONE OF LENSE'S MEN, BUT HE OWED LENSE A HEAP OF MONEY.
DO YOU THINK THAT YOU'RE DOING THE RIGHT THING, JOEY? LENSE IS A KILLER.
AS MAUSER SAID, ALONE MY WORD ISN'T MUCH BUT IF THE OTHER MERCHANTS WOULD BACK ME, WE COULD PUT LENSE AWAY.

2 BLACK LIMO HAD BEEN FOLLOWING THE TWO KIDS FOR A FEW BLOCKS. THEN IT PULLED UP BESIDE THEM.
JOEY! THE MAN HAS A GUN!
PULL OVER, KID, OR I'LL BLOW YOUR HEAD OFF.

NOT ON YOUR LIFE!
VROOOM
4

CRAASSH!
GET AFTER THEM! LENGE WILL HANG OUR HIDES ON HIS WALL IF WE LET THEM ESCAPE.
I THOUGHT LENGE WANTED THE MACINTIRE KID ALIVE.
HE DOES, I'M JUST GOIN' TA SHOOT THEIR TIRE. WE AIN'T GONNA STOP HIM ANY OTHER WAY.
BLAM BLAM!
WATCH OUT FOR THAT TRUCK!
HANG ON, KARA.
THE NEW YORK D. OF S. HAD AN EXTRA GARBAGE PICK UP THAT DAY. TWO HOODS.
NEW YORK DEPT OF SANITATION
YOU DID IT? THEY HIT THE TRUCK.
THEY'LL SEND ANOTHER CAR. THEY CAN'T LET ME GET AWAY WITH THIS.
CRAASH!
SLLL

STOBY KNEW THAT HE WAS A MARKED MAN, SO HE HAD TO GET RID OF KARA OR THE MARK WOULD RUB OFF ONTO HER.
GO HOME KARA. I'VE GOT TO LEAVE TOWN FOR A FEW DAYS.
DON'T BE FOOLISH. THEY'LL FIND YOU. GO TO MAUSER OR THE POLICE.
BUS STOP
IT'S YOUR ONLY CHANCE.
AT IKTHUS' AQUARIUM, A COUPLE OF SLIMY EELS CAME TO CALL ON THE MAN THEY HAD CHOSEN AS THEIR SECOND EXAMPLE.
MR. LENSE. I KNOW WHY YOU'RE HERE. I HAVE YOUR MONEY READY FOR YOU.
WE HAD EXPENSES THIS WEEK, FISHMAN. THE PAYMENT HAS GONE UP TO FIFTEEN HUNDRED!
THAT'S A TWO HUNDRED PERCENT INCREASE! I CAN'T AND WON'T PAY IT!
BUT WE WERE FORCED TO RAISE IT ON ACCOUNT OF ALL THIS GRIEF. THE GREATER THE RISK, THE MORE YOU GOTTA PAY.
I MEAN, ANYBODY COULD BUMP INTO ONE OF YOUR AQUARIUMS AND BREAK IT, RIGHT, ROCCO?
RIGHT, MR. LENSE.
CRAASH
6

MY FISH! THEY'LL DIE.
AW, NOW THAT'S A SHAME. AND ROCCO IS THE CAREFUL TYPE. IMAGINE IF SOMEONE CLUMSY WALKED IN HERE.
HEY, MAUSER, ARE YOU HERE TO BUY SOME FISH? YOU'D BETTER HURRY BEFORE THEY'RE ALL DEAD.
THERE IS A STINK IN HERE, BUT IT AIN'T FROM THE FISH.
LATER, ROCCO.
I CAME TO TELL YOU THAT A TRUCK JUST BROUGHT A LARGE CRATE OF FISH. THEY PUT IT IN YOUR BACK STOREROOM.
THAT'S ODD. I'M NOT EXPECTING ANY ORDERS TODAY.
DO YOU HAVE ANY MORE GOLDFISH? I ALWAYS WANTED A PET.
THERE IT IS, ALRIGHT. WILL YOU ASSIST ME IN UNCRATING THE CRATE, MR. MAUSER?
SURE.

IT APPEARS TO BE A HUGE TANK BUT I WOULDN'T HAVE USE FOR A TANK THIS LARGE.
I THINK THERE'S SOMETHING IN THE TANK.
R.I.P.
GOOD LORD! WHAT MONSTERS! WHAT AWFUL, AWFUL MONSTERS.
I THOUGHT I'D SEEN IT ALL.
YOU HAVE A DAUGHTER, FISHMAN. IS SHE A GOOD SWIMMER?
WITH JOEY DEAD THE MACINTIRES WOULD BE LEFT ALONE, BUT IT WAS OBVIOUS WHO WAS BEING SET UP NEXT.
WHAT AM I GOING TO DO, MR. MAUSER? THEY WON'T TAKE MY MONEY NOW, WILL THEY?
THEY WON'T. THAT'S A FACT.
THAT NIGHT A TRUCK PULLED UP AT THE NEW YORK AQUARIUM. AN HOUR LATER IT DEPARTED.
8

WILLIE LENSE WAS ALSO INTO DOPE ALONG WITH GAMBLING AND THE RACKETS.
PLEASE, MR. LENSE, YA GOTTA LISTEN!
YOU'RE A GAMBLER THAT GOT GREEDY. I'M GOING TO BET THAT YOU DON'T LIVE PAST MIDNIGHT. THE BOYS HERE WILL SEE THAT I DON'T LOSE.
NO! NO! PLEASE.
IT'S THREE O'CLOCK, ROCCO. TELL THE GIRLS THEY CAN USE THE POOL AFTER I TAKE MY SWIM.
RIGHT, BOSS.
EVERY DAY AT THREE LENSE WOULD TAKE A BREAK FROM HIS BUSINESS AND GO FOR A SWIM. IT WAS A HABIT WHICH MOST PEOPLE KNEW AND LIKE MANY "HABITS" IT COULD KILL.
HI, MR. LENSE.
NOW, AT LAST WE'LL BE ABLE TO MAKE A DIF. HE NEVER LETS ANYONE IN AHEAD OF HIM.
EVERYONE ALSO KNEW THAT LENSE HAD A THING ABOUT CLEANLINESS. PEOPLE, HE THOUGHT POLLUTED POOLS.
CLEAN, CLEAR WATER.
WHAT'S THIS? THERE'S A THIN PLASTIC COVER JUST BELOW THE SURFACE OF THE WATER. BUT WHAT'S IT FOR?

OH, LORD! WHERE DID THEY COME FROM!?
POOL KLEEN
YEOW! HELP! GLUGG! GLUGG!
POOL KLEEN
VROOOM!
LO.

YOU GO INTO THE POOL CLEANING BUSINESS, DIMITRI?
NO, MIKE, BUT THERE WAS A DEADLY FUNGUS THAT I HAD TO DISPOSE OF BEFORE IT INFECTED OTHER POOLS.
THIS AQUARIUM
BOOM WHOOSH
THE NEW YORK AQUARIUM WAS BROKEN INTO LAST NIGHT AND SEVERAL FISH WERE STOLEN. YOU WOULDN'T KNOW ABOUT THAT?
CAN I OFFER YOU A BRIBE? I HAVE A NICE GOLDFISH FOR YOU.
DADDY, MR. LEWSE WAS KILLED THIS MORNING. I SAW IT ON THE T.V.
I'VE GOT TO TURN YOU IN, OR EVEN BETTER, YOU TURN YOURSELF IN.
ALRIGHT.
KEEP THE FISH, ANYWAY. WHAT'S YOUR FRIEND'S NAME?
DOYAL. DETECTIVE FIRST CLASS BILL DOYAL.
POOL KLEEN
IKTHUS SAVED HIS DAUGHTER'S LIFE THE ONLY WAY THAT WAS LEFT TO HIM, BUT IF HE HAD JOINED WITH OTHER HONEST MEN, THIS WOULDN'T HAVE HAPPENED, EVEN FISH TRAVEL IN SCHOOLS.
I THINK I'LL CALL YOU SHARK. SO MAYBE YOU WON'T REALIZE THAT YOU'RE JUST A GOLDFISH.
HELLO, MR. DOYAL? MY NAME IS IKTHUS.
TANG
END.

Charlton at Work

—Donnie Pitchford

WHEN CHARLTON COMICS NEEDED illustrators for a line of King Features titles in the late 1960s, Managing Editor Sal Gentile contacted George Wildman, a talented freelancer who had provided art for various Charlton humor titles for over a decade. Shortly after being assigned the *Popeye* title in 1968, Wildman was employed as an assistant editor to Gentile, and, in 1971, promoted to managing editor. Charlton staffers Joe Gill, Nicola Cuti, and Bill Pearson provided *Popeye* scripts over the years. Wildman's title would eventually be upgraded to executive editor.

As a *Popeye* fan, I was pleasantly surprised to receive a reply to a 1971 fan letter, starting a 37-year correspondence with George Wildman resulting in telephone interviews and personal meetings. During our first phone chat in 1974, George related, "I'm the editor of the whole line of comics, but I'm also very deeply involved in educational books. There are 18 *Popeye* career guidance comic books. They're geared young children—fourth to sixth grade level—as to what kind of jobs are in life they might like to become involved. Say, if you want to be a plumber, a doctor, a dentist, a cowboy, a painter ... We worked with the Department of Education, the Department of Labor, and various universities."

Popeye became the spokesperson for the entire King Features Education series, which included many almost-up-to-date cassette kits. One such package is of tremendous interest to Charlton fans. Called *People at Work*, the three-volume boxed set contained filmstrips covering the world of newspaper publishing, audio-visual production, and a unique one called "The Comic Book," which was partially photographed at Charlton. Pinto Jack Mercer, the voice of Popeye in the majority of the animated cartoons, recorded his share of the narration as the viewer enjoyed a guided tour of the Charlton plant. A magazine-sized booklet accompanied the set, duplicating some of the filmstrip images but including additional shots as well.

I searched for this item to no avail until the Popeye Fan Club came to the rescue, lending their set for duplication. To date, the images presented here are among the few published depictions of the Charlton facility during its heyday. Step back in time for a short visit. Smell the ink! Smell the paper! Step around the piles of printing plates! Watch out for that forklift! And say hello to George, Nick, Joe, Chip, and all the others working at Charlton in 1971...

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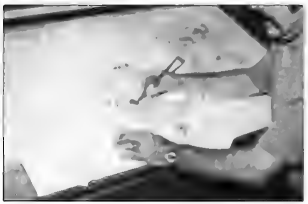
Above right: Managing Editor George Wildman in action. ***Below right:*** First page of ***People at Work: The Comic Book***. ***Background:*** The booklet's cover. All photos in the feature, Popeye and related characters TM & © 2008 King Features Syndicate.

Top left: George Wildman in a contemplative mood and ***(right)*** a decisive moment.

Left: Assistant Editor Nicola Cuti and Assistant Plant Foreman Chip Casio confer with the editor.

Below left: Nick touches up a Wildman ***Popeye*** page.

Below right: Publisher John Santangelo, Jr., with his fingers on the pulse of the entire Charlton operation.

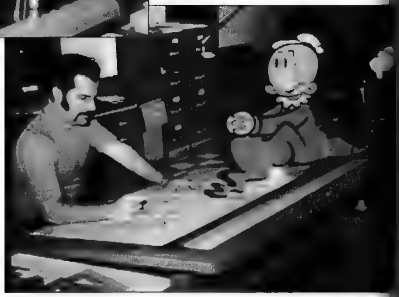


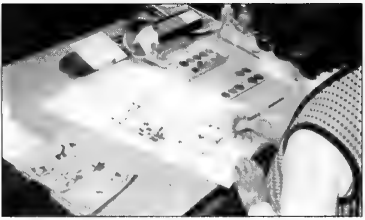
Right: Chief staff writer Joe Gill in the heat of creation and ***(middle left)*** taking dictation from another staff member.

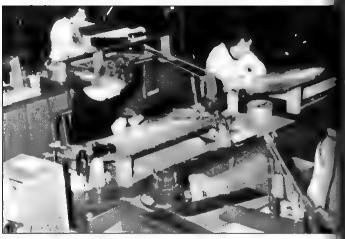
Middle right: Nick Cuti, at work on original art pages, endures Swee'Pea's kibbitzing.

Below left: A comics colorist at work with her watercolor set.

Below right: Color separations are produced by hand on acetate sheets by Charlton's large staff of specialists.



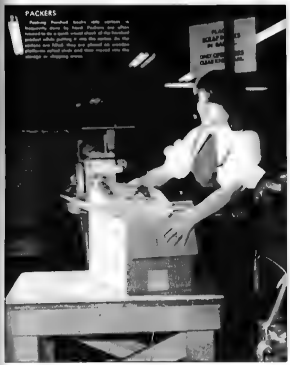


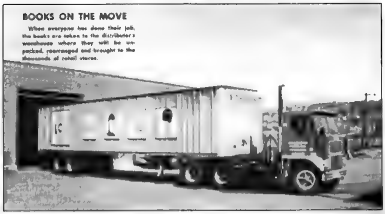


Left: Nick Cuti and Chip Casio discuss a production concern.

Right: A darkroom specialist burns large metal plates, one for each of the four colors used to print comics.

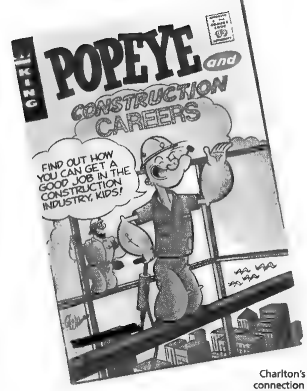
Middle right: Assembled plates are fitted onto the big web press, ***below.***

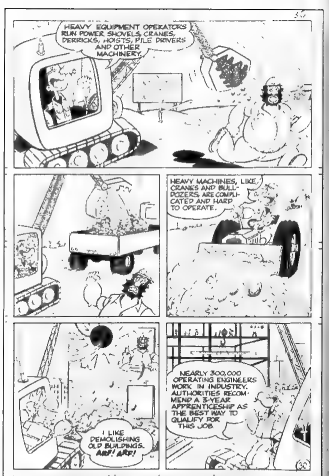



BOOKS ON THE MOVE
When everyone has done their job, the books are taken to the distributor's warehouse where they will be unpacked, rearranged and brought to the thousands of retail stores.

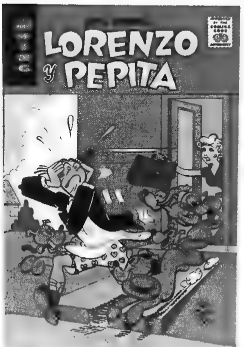
Above left: Finished copies of an issue of ***Blondie*** are packed in cartons for distribution to newsstands and spinner racks worldwide.

Above right: One of Charlton Press's fleet of 18-wheelers, loaded with current offerings. Decorating the trailers' sides with giant images of King Features characters was the brainchild of George Wildman. Unique among comics publishers, Charlton's editorial, printing, sales, distribution, and corporate facilities were all under one roof at the Division Street plant site.




HEAVY EQUIPMENT OPERATORS RUN POWER SHOVELS, CRANES, DERRICKS, HOISTS, PILE DRIVERS AND OTHER MACHINERY.
HEAVY MACHINES, LIKE CRANES AND BULLDOZERS, ARE COMPLICATED AND HARD TO OPERATE.
NEARLY 300,000 OPERATING ENGINEERS WORK IN INDUSTRY. AUTHORITIES RECOMMEND A 3-YEAR APPRENTICESHIP AS THE BEST WAY TO QUALIFY FOR THIS JOB.
I LIKE DEMOLISHING OLD BUILDINGS. ARF! ARF!

Charlton's King Features connection extended to a wide variety of educational and promotional materials, incuding the 15-issue ***Popeye Careers*** series of 1972–73. Above is ***Popeye E-5, Construction Careers*** (1973), flanked by a sample page of original art from the issue. Script by Joe Gill, art by Jeff Keate, cover by George Wildman; page scan courtesy of Ramon Schenk. Other titles in the series focused on health, transportation, business, etc. Another King-Charlton educational component was bilingual comics, such as ***Blondie L-3, Lorenzo y Pepita*** (1974), a split book with the same story in English in the other half. All the books were produced and printed by Charlton Press. Popeye, Blondie and associated characters TM & © 2008 King Features Syndicate.



Right: Charlton Comics secured the license to print Hanna-Barbera's animated properties starting in 1970 and produced scores of them, most famously including the Flintstones family of characters. Here is a rare specimen of an idea that, evidently, didn't pan out, a ***Flintstones*** digest to be distributed as a store freebie. This editorial mockup measures 5 x 6.75", runs 20 pages, and has hand-colored covers. Flintstones TM & © 2008 Hanna-Barbera Productions, Inc.

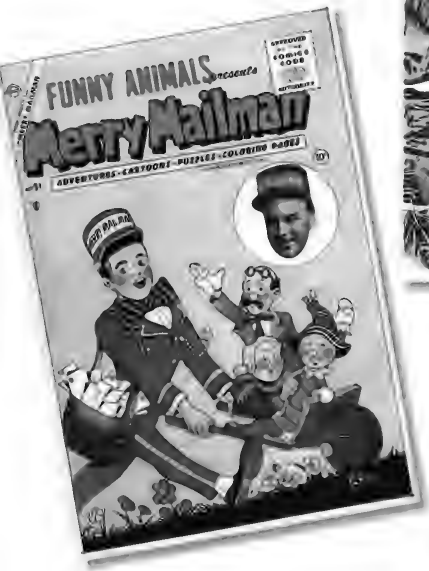
Sing The Latest Song Hits!
(ALL LEGALLY AUTHORIZED)
PROSPERITY
Hit Parader
RADIO - STAGE - SCREEN SELECTED SONGS
MODERN DESIGN
SHEPHERD SERENADE
SKUNK SONG
THIS LOVE OF MINE
I WISH I HAD A SWEETHEART
HAVING A LONELY TIME
No. 1.
10¢
PIANO CONCERTO ★ TONIGHT WE LOVE
MINKA ★ THE NADOCKY ★ MISIRLOU
YOU AND I ★ JIM ★ I'M A LITTLE TEAPOT
I GUESS I'LL HAVE TO DREAM THE REST
CITY CALLED HEAVEN ★ BE HONEST WITH ME
★ THE SHRINE OF ST. CECILIA
★ SAILBOAT IN THE SKY
★ I FOUND YOU IN THE RAIN
★ INTERMEZZO
★ MA! I MISS YOUR APPLE PIE
★ JITTER JIVE
★ MOON NOCTURNE
★ VIOLETS FOR YOUR FURS
★ DO YOU CARE?
★ BI-I BI ★ BY-U BY-O
★ BLUE CHAMPAGNE
★ TWO IN LOVE
★ YES INDEED
★ FRAIDY CAT
★ HAWAIIAN SUNSET
BOB HOPE AND PAULETTE GODDARD IN THE NEW PARAMOUNT PICTURE NOTHING BUT THE TRUTH

The one that started it all: ***Hit Parader*** v.1 #1, Nov. 1942. Measuring 9"×12", the first legitimate issue, like its unauthorized predecessors, packed lyrics to popular songs of the day on each of its 32 pages. Indicia on page 2 identify the publisher as Charlton Publishing Corp., 9 Barrow St., NY. For more on the storied history of this magazine, publisher John Santangelo, and the founding of Charlton Press, refer to the Joe Gill interview in ***Charlton Spotlight*** #5. Original magazine © Charlton Press; Hit Parader TM & © 2008 Hit Parader Publications, Inc

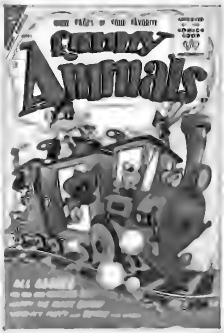
Charlton's ***Space Western Comics*** (#40–45, 1952–53) was an innocent, entertaining blend of SF and the western, perfectly in keeping with the times. It had long been rumored in fan circles that the series was created and written by the legendary scribe of the ***Shadow*** novels, **Walter Gibson,** but never confirmed—till now. This original typescript from the Gibson estate surfaced a few years ago and at last provides proof. Note some changed character names between script and published story; you have to admit, "Spurs Jackson" has a classier ring than "Spurs Norton." Gibson's association with Charlton extended to creating and editing the short-lived SF pulp ***Fantastic Science Fiction*** and, apparently, to scripting stories for such Charlton crime titles as ***Racket Squad in Action*** and ***Crime and Justice***. *Right:* ***Space Western*** #40, Sept.–Oct. 1952, cover and story art by John Belfi. Space Western TM & © 2008 Ron Frantz/ACE Comics.

This photo was taken at the first meeting of the Shadow Secret Society on July 5, 1975, in conjunction with the 1975 Comic Art Convention at the Commodore Hotel, New York. ***Left to right:*** Unidentified, Walter Gibson, Jim Steranko. Photo by and © 2008 Geoffrey Wynkoop, courtesy of Albert J. Manachino.

Danny Blaze featured adventures of its titular hero for a mere two issues, Aug. and Oct. 1955, predating the appearance of Fireman Farrell in DC's ***Showcase*** #1 by more than half a year. Apparently a third issue was planned but never finished, as this cover press proof attests. Artist unknown. © Charlton Comics Group.



Charlton acquired ***Funny Aanimals*** from Fawcett when the latter company got out of the comics business in 1954, picking up the title's numbering with #84, Apr. 1954, running through #91, Feb. 1956. Above is the press proof for an unpublished, alternate cover to the final issue, flanked at right by a proof of the published version. It's not known why a different cover was used, but note that the alternate version bears the signature of erstwhile Charlton editor **Al Fago,** whose parting from Charlton about that time was acrimonious. See the Joe Gill interview in ***Charlton Spotlight*** #5 for details. © Charlton Comics Group.



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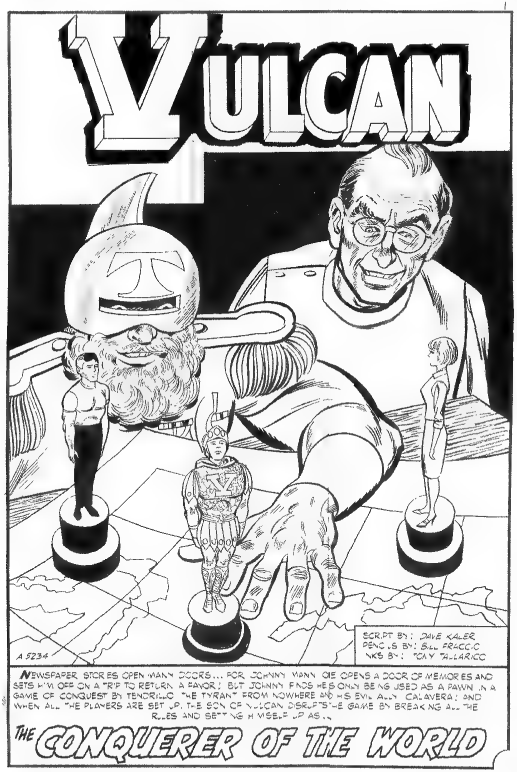
PENCILLER'S NAME ___
INKER'S NAME ___

TITLE OF BOOK ___
ISSUE # ___
TITLE OF STORY ___


VULCAN
SCRIPT BY: DAVE KALER
PENCILS BY: BILL FRACCIO
INKS BY: TONY TALLARICO
A 5234
NEWSPAPER STORIES OPEN MANY DOORS... FOR JOHNNY MANN ONE OPENS A DOOR OF MEMORIES AND SETS HIM OFF ON A "TRIP TO RETURN A FAVOR." BUT JOHNNY FINDS HE'S ONLY BEING USED AS A PAWN IN A GAME OF CONQUEST BY TENDRILLO THE TYRANT FROM NOWHERE AND HIS EVIL ALLY CALAVERA; AND WHEN ALL THE PLAYERS ARE SET UP, THE SON OF VULCAN DISRUPTS THE GAME BY BREAKING ALL THE RULES AND SETTING HIMSELF UP AS...
THE CONQUERER OF THE WORLD

Son of Vulcan premiered in ***Mysteries of Unexplored Worlds*** #46, May 1965, continuing through #48 and a retitling to ***Son of Vulcan*** with #'s 49 and 50, Nov. 1965 and Jan. 1966, before it was canceled along with other Charlton action-heroes. Here is the unpublished splash page to what would have been issue #51. Stitched scan from the original art courtesy of Ramon Schenk. Son of Vulcan TM & © DC Comics.

CHARLTON COMICS GROUP

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REgent 5-3381
NEW YORK
Circle 6-6915

DIVISION OF CHARLTON PRESS, INC.

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BATTLEFIELD ACTION
BILLY THE KID
BLACK FURY
BRIDES IN LOVE
CHEYENNE KID
CONFIDENTIAL DIARY
FIGHTIN' AIR FORCE
FIGHTIN' ARMY
FIGHTIN' MARINES
FIGHTIN' NAVY
FIRST KISS
FREDDY
GHOST RODS AND RACING CARS
HUNK
I LOVE YOU
JUST MARRIED
KID MONTANA
KONGA
LIFE STORIES
LOVE DIARY
MY LITTLE MARGIE
MY SECRET LIFE
MYSTERIES OF UNEXPLORED WORLDS
NURSE BETSY CRANE
OUTLAWS OF THE WEST
REPTISAURUS
ROMANTIC SECRETS
ROMANTIC STORY
SECRETS OF YOUNG BRIDES
SIX-GUN HEROES
SPACE ADVENTURES
SPACE WAR
STRANGE SUSPENSE STORIES
SUBMARINE ATTACK
SWEETHEART DIARY
SWEETHEARTS
TEEN CONFESSIONS
TEEN-AGE CONFIDENTIAL CONFESSIONS
TEEN-AGE LOVE
TEXAS RANGERS IN ACTION
TIMMY THE TIMID GHOST
UNUSUAL TALES
U. S. AIR FORCE
WYATT EARP

MARCH 11, 1965

MR. JOHN CHAMBERS
3300 CHERRY AVENUE
SAN JOSE, CALIFORNIA

DEAR MR. CHAMBERS:

THANK YOU FOR YOUR LETTER OF FEBRUARY 28. I WILL TRY TO ANSWER YOUR QUESTIONS AS BEST I CAN.

THE LEGAL ENTANGLEMENTS WHICH YOU MENTIONED ARE OF NO CONCERN TO ME. DOES THIS SOUND ODD? WELL IT ISN'T REALLY. YOU SEE, ACCORDING TO EXISTING LAW, SOME OF THE TARZAN WORKS ARE LISTED AS PUBLIC DOMAIN THEREFORE WHEN THE PUBLISHERS INSTRUCTED ME TO PREPARE A COMIC BOOK BASED ON ONE OF THESE P. D. WORKS I FELT NO LEGAL CONSCIENCE PANGS. IF LEGALITY WAS NO PROBLEM THEN THE ONLY EXSISTING POINT TO CONSIDER WAS MORALITY.

I GAVE THIS POINT A GOOD DEAL OF THOUGHT AND CONCLUDED THE FOLLOWING:

A. EDGAR RICE BURROUGHS HAD WRITTEN GOOD, EXCITING, COLORFUL ADVENTURES CONTAINING THAT INTANGABLE "SOMETHING" WHICH DELIGHTS THE READER AND TITILLATES THE IMAGINATION.

B. COMIC BOOKS WERE ALREADY BEING PUBLISHED WHICH FEATURED MR. BURROUGHS' CHARACTER.

C. IN MY OPINION THESE COMICS LACKED THE FLAVOR AND THE COMPLEXITY OF THE ORIGINAL WORKS.

D. THEREFORE IF A COMIC BOOK COULD BE MADE WHICH WAS PURE AND STAYED TRUE TO THE ORIGINAL CONCEPT, THIS WOULD BE A WORTHWHILE ENDEAVOR.

THIS WAS WHAT I ATTEMPTED TO ACHIEVE, AND THE MAIL WE HAVE RECEIVED TESTIFIES THAT THIS ATTEMPT WAS SUCCESSFUL.

IN CLOSING I WOULD LIKE TO COMMENT ON SOME STATEMENTS WHICH APPEARED IN YOUR LETTER AND MANY OTHER FAN LETTERS. PLEASE BEAR IN MIND THAT I DO NOT EVEN KNOW THE ARTISTS OR WRITERS YOU MENTIONED, AND THAT I AM FULLY AWARE THAT GOLD KEY IS A COMPETITOR. HOWEVER, THE TENDENCY

CHARTER MEMBER COMICS MAGAZINE ASSOCIATION OF AMERICA

Charlton's ***Jungle Tales of Tarzan*** lasted four issues, Dec. 1964 to July 1965, before being canceled in the wake of a copyright infringement lawsuit by the Edgar Rice Burroughs estate. (See Joe Gill's background commentary in ***Charlton Spotlight*** #5.) Comics editor **Pat Masulli** responds to fan reaction in this letter to ***Ymir*** publisher John Chambers, first published in fanzine ***Oparian*** #1, Sept. 1965. Scans courtesy of Ron Frantz.

Mr. John Chambers
Page 2
March 11, 1965

to, "KNOCK" stories and artwork, to use the cruelest of adjectives in so doing, to look at the end result of weeks of long hard work in such a short-sighted manner is quite unfair.

As I already have stated I agree with you that the competition fell short, but this does not mean that they should be held in contempt; this does not mean that they aren't professionals...it only shows that they have a different concept from ours.

I do not mean to reprimand you or other fans, especially when you laud our efforts...and I do not mean to defend our competetors since they need no defense...I only hope to point out that as fans you owe it to yourself and the industry to see things CLEARLY and ACCURATELY. If you, who are the backbone and watch-dogs of our industry do not see the issues clearly.....who can?

This probably will cost me some friends in fandom but I feel that to ignore this problem would be hurting an industry I happen to love. Good luck with YMIR!

Cordially,

Patrick J. Masulli

Patrick J. Masulli, Executive Editor
Charlton Comics Group

PJM/jbz

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CHEYENNE KID
CONFIDENTIAL DIARY
FIGHTIN' AIR FORCE
FIGHTIN' ARMY
FIGHTIN' MARINES
FIGHTIN NAVY
FIRST KISS
FREDDY
GORGO
HOT RODS AND RACING CARS
HUNK
I LOVE YOU
JUST MARRIED
KID MONTANA
KONGA
LI'L GENIUS
LOVE DIARY
MY LITTLE MARGIE
MY SECRET LIFE
MYSTERIES OF UNEXPLORED WORLDS
NURSE BETSY CRANE
OUTLAWS OF THE WEST
REPTISAURUS
ROMANTIC SECRETS
ROMANTIC STORY
SECRETS OF YOUNG BRIDES
SIX-GUN HEROES
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SWEETHEARTS
TEEN CONFESSIONS
TEEN-AGE CONFIDENTIAL CONFESSIONS
TEEN AGE LOVE
TEXAS RANGERS IN ACTION
TIMMY THE TIMID GHOST
UNUSUAL TALES
U. S. AIR FORCE
WYATT EARP

November 27, 1967

Mr. Glen D. Johnson
Box 33R
Crownpoint, New Mexico 87313

Dear Glen:

First allow me to offer my apologies for holding your sample script for so long. It was my intention when I first assumed the duties of Managing Editor here at Charlton that I would closely scrutinize all unsolicited material in the hopes of finding an occasional "diamond in the rough." I have always returned immediately that material which I felt obviously had no merit, so take solace in the fact that we have held it so long.

Recently a cut in production forced me to temporarily abandon entertaining hopes of finding new talent. I was hard pressed to meet my commitments to our regular contributors, much less take on new help.

Now I have terminated my employment with Charlton Comics Group effective December 1. Hence, the return of your script without specific comment and with the hope that my most sincere apologies will be accepted.

Incidentally, my position here at C.C.G. will be filled, most capably, I'm sure, by Sal Gentile and all future correspondence should be addressed to him.

Thanking you for your patience and, hopefully, for your understanding, I remain,

Yours very truly,

Dick Giordano
Managing Editor
Charlton Comics Group

DG/jl
Enclosure

CHARTER MEMBER COMICS MAGAZINE ASSOCIATION OF AMERICA

Dick Giordano succeeded Pat Masulli as Charlton comics editor and, as all Charlton fans know, was responsible for that company's brief surge to greatness in the mid-1960s with its action-hero line, headlined by **Captain Atom, Blue Beetle, Thunderbolt,** and other memorable characters. Here Giordano responds to fan Glen Johnson's submission of a comics script, delicately explaining that the action-hero line has been terminated—and documenting his departure from Charlton to DC, where he would go on to greater glory. Image reproduced from the original typed letter.

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DUDLEY DO-RIGHT
FIGHTIN' ARMY
FIGHTIN' MARINES
FLINTSTONES
GHOST MANOR
GHOSTLY TALES
HEE HAW
HI & LOIS
HOLLYWOOD ROMANCES
HOT RODS & RACING CARS
HUCKLEBERRY HOUND
I LOVE YOU
JETSONS, THE
JUST MARRIED
LOVE DIARY
MAGILLA GORILLA
MANY GHOSTS OF DOCTOR GRAVES, THE
PARTRIDGE FAMILY, THE
PHANTOM, THE
POPEYE
QUICK DRAW MCGRAW
ROMANTIC STORY
RONALD MCDONALD
SECRET ROMANCE
SWEETHEARTS
TEEN CONFESSIONS
TEEN-AGE LOVE
TIME FOR LOVE
TIMMY THE TIMID GHOST
TOP CAT
UNDERDOG
YOGI BEAR

FEBRUARY 22, 1971

DONNIE PITCHFORD
202 ALTA STREET
LONGVIEW, TEXAS 75601

DEAR DONNIE:

LET ME BEGIN BY SAYING IT IS MOST RE-ASSURING TO KNOW POPEYE HAS LOYAL FANS LIKE YOURSELF, AND THAT THE EFFORT WE PUT INTO OUR BOOKS DOES NOT GO UNAPPRECIATED.

AS YOU CAN SEE IN ISSUE NO. 108 WE HAVE BEGUN TO DO AS YOU HAVE SUGGESTED; REVEAL TO OUR YOUNGER FANS A BIT OF THE HISTORY OF OUR "HERO". THERE WILL BE MORE IN FORTH COMING ISSUES.

FOLLOWING IS A LETTER I WROTE TO AN ARMY SGT. IN EUROPE ANSWERING A QUESTION HE HAD. WAS BRUTUS EVER CALLED BLUTO AND IF SO, WHY AND WHEN DID THE NAME CHANGE TAKE PLACE? I THOUGHT THIS MIGHT INTEREST YOU ALSO.

THANK YOU FOR YOUR LETTER AND YOUR INTEREST. INCIDENTALLY, CONTINUE ON WITH YOUR DRAWING. I THINK YOUR RENDERING OF POPEYE IS REALLY GREAT.

SINCERELY,

GEORGE WILDMAN

GW/GM
ENCLOSURE

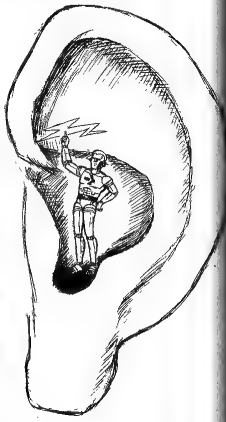
CHARTER MEMBER COMICS MAGAZINE ASSOCIATION OF AMERICA

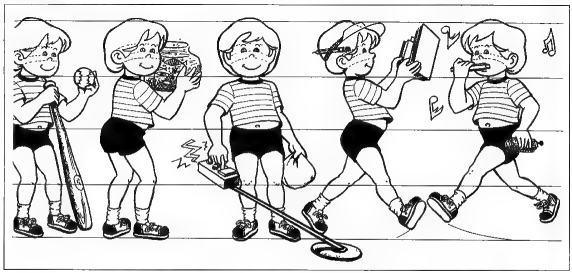
Succeeding Giordano was Sal Gentile, eventually replaced by **George Wildman,** Charlton's final and perhaps greatest comics editor. This letter to a young, aspiring artist dates from very early in Wildman's tenure and demonstrates his attention to fan concerns. Image reproduced from the original typed letter, courtesy of Donnie Pitchford.

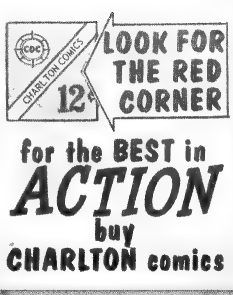
Charlton Comics imploded late in 1976, canceling all titles for almost a year before returning with a vastly reduced line that was virtually all reprints with a scattering of completed but unscheduled material. Left over in inventory but never published was a 10-page romance story, "Learning to Love," writer and artist unknown. This splash page is reproduced from the original art. © Charlton Comics Group.

Below right and bottom: Editor **Sal Gentile,** like all of Charlton's comics editors, was an artist in his own right. These sketches emerged from the artist's estate a few years ago; we know nothing about them except that they're quite charming. Illustrations reproduced from the original art and © 2008 Estate of Sal Gentile.

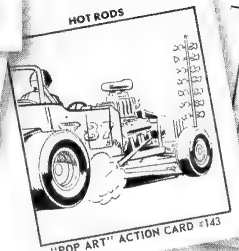
Learning to LOVE
DARLING, THERE'S BEEN A LETTER FOR YOU!
DAN EVERYTHING WAS PERFECT WHEN WE FIRST MET!
ALL MY LIFE, I'D BEEN HOPELESSLY SHY AROUND THE OPPOSITE SEX!
AND I'D NEVER HAD A DATE!
BECAUSE THEY IGNORED YOU!
BLACK STARTING EVERY DAY ARGUMENTS AT THE BREAKFAST TABLE!
FIGHTS ABOUT MONEY!
DAY WITH A HEADACHE!
A SEPARATE ON BLACK!
BLAH, BLAH, BLAH!
IT WAS GOING TO BE DIFFERENT WITH DAN!
WHEN THE HONEYMOON IS OVER!







As early as 1959, all Charlton comics carried interior ad pages with numbered "Official Charlton Hero" panels that readers were urged to color, clip out and send in for "valuable prizes." Beginning in the early 1960s and continuing through at least the summer of 1965, the panels changed to collectible "'Pop Art' Action Cards," four of which were included in comics three-packs like the example at top right. Actual card size is 2.875 x 3.25", black on the panel side and red on the logo side. © Charlton Comics Group.

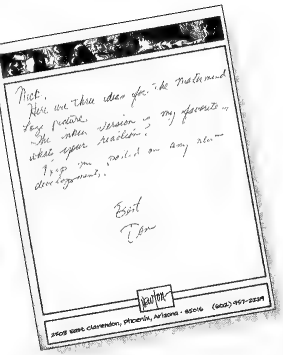


Heather Saffron: "Darling, I think history's just fabulous. In this flick I'm directing tomorrow, I fight my way into the Alamo, using Kung Fu."

Banker Thurlow Potts: "Amiable in all respects except when denying a loan, he subscribes to all sorts of secret reports which deal with enemies of our American dollar."

Pat Boyette kept himself busy with all manner of art projects in the decade following the end of his career at Charlton. Among these were a set of eight line drawings illustrating the novel ***Hardpressed, TX (The Luckenbach Showdown)*** by popular Texas folklorist Ed Syers (OBT Press, Waco, 1986). Here are three neat ones chosen at random. Art © 1986 OBT Press, © 2008 Estate of Pat Boyette.

Rip Korsair: "Hey, man, you're dealing with an investigative reporter!"



After ***E-Man,*** Charlton assistant editor and writer **Nicola Cuti** created a second superhero concept, ***Mastermind,*** and with artist **Don Newton** developed a series of presentation pieces for editorial consideration (as related in an interview with Nick in ***Comic Book Artist*** magazine #12, Mar. 2001). The presentation group included a complete 16-page origin script, character sketches, and logo designs. Here are some pieces that appear in print for the first time, including a letter from Newton to Cuti, a couple of Mastermind figure studies, and a group of colored logo designs, with notes by the artist.

Mastermind TM & © 2008 Nicola Cuti & Estate of Don Newton.

Doomsday+1 ran for six issues, 1975–76, reprinted 1978–79. Early sales results for the reprint run were so strong that editor George Wildman commissioned artist **Tom Sutton** to write and draw a brand-new issue #13. Unfortunately, later sales numbers were disappointing and the revival was canceled. Meanwhile, Tom's cover and 15-page story were completed except for lettering; over the years, the script was lost, but the art resurfaced a few years ago. Each page has a tissue overlay indicating balloon placement for the lost script. Here are the cover and splash page to "The Secret City." © Charlton Comics Group.

THE SECRET CITY
ANTARTICA

Jim Janes penciled a story for ***The Many Ghosts of Doctor Graves*** in 1973, and as far as we know his only other Charlton work is this unpublished cover to an issue of ***Thane of Bagarth,*** which the artist recalls rendering for Charlton editorial consultant Robin Snyder in 1985. It would have appeared on issue #26 in 1986 if the book had continued. The color guide at right gives an idea of what the finished piece would have looked like—along with a title change. Cover and color guide reproduced from the original art. Thane of Bagarth TM & © 2008 the respective copyright holder.

Artist **Tom Christopher** gave us his memoir of working for Charlton during the company's last days in ***Charlton Spotlight* #4**. Among his work there was the art to this unpublished house ad circa 1985, featuring Doctor Graves, along with the unpublished figure study below, both reproduced from the original art, courtesy of the artist. Doctor Graves TM & © 2008 the respective copyright holder.

CHARLTON ALREADY HAS AN ANIMAL (ATOMIC MOUSE), ADVENTURE (THANE YANG), A BIRD (PUNCHY), A KID (LI'L GENIUS), GHOST (TIMMY), HEROES (STATIC, SHAG), MYSTERY (DR. GRAVES, PROF COFFIN, MYSTERIOUS TRAVELLER), OFF BEAT (HEADS), WAR (THE IRON CORPORAL, WILLY SHULTZ) WITH MORE CHARACTERS AND CATEGORIES PLANNED. BUT DO YOU KNOW WHAT IS MISSING?
CHARLTON COMICS GROUP
WHAT'S REALLY MISSING IS YOU!
ME!?
YES, YOU'LL BUY FIVE TARGETS!
CHARLTON COMICS
STATIC-COSAGE ©85 Steve Ditko

Opposite: This 1985 Charlton house ad by **Steve Ditko** first appeared in ***Amazing Heroes*** #82 (Nov. 1985) and was reprinted in Ditko's collection ***The Mocker*** (1990, Sep. 2000). As far as we know, it was never actually used in a Charlton comic book. It's reproduced from a photocopy of the original art provided by the artist to Ron Frantz when the latter visited Ditko and the Charlton offices in 1987, as related in ***Charlton Spotlight*** #2. Art © 2008 Steve Ditko.

The above page of unpublished Doctor Graves figure studies by **Steve Ditko** may date from the 1970s. It's reproduced from the original art, courtesy of Tom Christopher. Doctor Graves TM & © 2008 the respective copyright holder.

Hi Donnie! I did this sketch for you back in '76 just about the time of our big lay off and cut back. (Notice Popeye's hat). I found it during the clean up after the fire, covered with soot. Thought you might like it as a good example of one of my dirty originals.
DRAWN IN '76- LETTERED IN '79- BETTER LATE THAN NEVER!!
ALL I ASKED WAS-"WHEN WILL I GET MINE?"
Geo Wildman
11/5/79

Charlton editor **George Wildman** gifted fan Donnie Pitchford with this ***Popeye*** illustration in 1979. George's inscription bears explanation. According to former Charlton assistant editor **Bill Pearson,** in the early summer of that year there was a fire in a commercial photography studio that adjoined the Charlton comics offices, then located in a mini-mall near the main plant on Division Street in Derby. Smoke and soot drifted through the air vents and covered everything in the comics studio, but no lasting damage was done. Cleanup took most of the rest of that year. Shortly thereafter the comics bullpen moved back to the main plant. Scanned from the original art, courtesy of Donnie Pitchford. Popeye TM & © 2008 King Features Syndicate.

POW! Erstwhile comics editor **Dick Giordano** drew this sketch of his tough spy character for Ron Frantz during a visit to Ron's home in Oklahoma City in 1982. Scan courtesy of Ron. Sarge Steel TM & © 2008 DC Comics.

The Division Street Ramble

Editor's Notes & Readers' Letters

Charlton News & Reviews

Michael Ambrose, *Editor*

Charlton Spotlight (formerly ***Fightin' Confessions***) Vol. 1, No. 6 • Fall 2008 • "***Charlton Spotlight*** endorses the **E-Man–Mauser** ticket!"

HEY KIDS, COMICS! I had a lot of fun producing this issue. Hosting original, feature-length **E-Man** and **Mauser** comics stories was a once-in-a-lifetime opportunity for this old-time fanzine publisher. When it came time to assemble the art and artifacts gallery, the problem wasn't finding enough material to include, but rather where to draw the line. The gallery could easily have been twice as long. But I've only got so many pages to play with!

Main ***Popeye*** fan Donnie Pitchford made my day when he showed me his color photocopy set of the King Features ***People at Work*** brochure, which features so many more vintage photos of the Charlton personnel and plant than I could begin to fit into the four-page feature this issue. For an insane moment I contemplated reproducing the entire 32-page brochure, which would delight any true Charlton fan, but the only way to do that would be to print an impossibly large (and costly) *Spotlight*.

Several years ago I acquired a cache of original carbon-copy typescripts from the Walter Gibson estate, via Houston dealer Anthony Smith. These scripts established, at last, that the prolific creator of the ***Shadow*** novels had also created the venerable Charlton ***Space Western*** comic series. Prime rarities here!

The Nick Cuti–Don Newton ***Mastermind*** material reproduced here was not included in the extensive feature on this unpublished Charlton gem that appeared in ***Comic Book Artist*** magazine #12, Mar. 2001. If you've seen that issue, you know how intriguing a concept Mastermind was. Too bad it never became a reality.

For several years I've owned the original art of Tom Sutton's cover and complete 15-page story for the revival issue of ***Doomsday+1*** that Charlton contemplated in 1979, so including a couple of examples from this great rarity was a natural. Maybe someday, somewhow, a script can be reconstructed and the entire story published.

Very early in *Spotlight*'s history, contributing editor Ron Frantz showed me a vintage ***Sarge Steel*** sketch that Dick Giordano had done for him decades ago, and I've been waiting for the right moment to include it in the magazine. Several other choices arose, including a fortuitous find by contributing editor Ramon Schenk of an unpublished ***Son of Vulcan*** splash page.

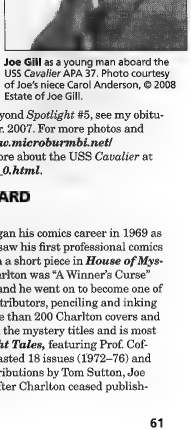
Again, the problem was where to draw the line, and much material that I'd wanted to include simply didn't make the cut: a *Flintstones* poster by Ray Dirgo, obscure *Nature Boy* pages by John Buscema, pages from an unpublished horror story by Paul Kirchner, and more. Stay tuned and perhaps we'll see some of this material in the future!

IN MEMORIAM

It's our sad duty to report the passing of three of Charlton Comics' greatest creators.

JOSEPH PAUL GILL

July 13, 1919–Dec. 17, 2006



Joe Gill as a young man aboard the USS *Cavalier* APA 37. Photo courtesy of Joe's niece Carol Anderson, © 2008 Estate of Joe Gill.

Joe Gill, as much as anyone, *was* Charlton Comics. He wrote darn near every title the company published and created or cocreated most of its memorable characters. His long, candid interview with Jim Amash in *Charlton Spotight* #5 will serve as the foundation for much Charlton history for a long time to come. I last spoke with Joe in September 2006, after I'd shipped him his copies of that issue, along with the framed original cover painting by Nick Cuti, which Nick gifted Joe with. Joe was thoroughly proud of that cover. Barely three months later, he was gone. For more about Joe Gill beyond *Spotlight* #5, see my obituary article in ***Alter Ego*** #67, Apr. 2007. For more photos and personal history of Joe, visit ***www.microburmbi.net/JOEGILLSTORY.html***. See more about the USS *Cavalier* at ***www.microburmbi.net/index_0.html***.

WAYNE WRIGHT HOWARD

Mar. 29, 1949–Dec. 9, 2007

Writer-artist Wayne Howard began his comics career in 1969 as an assistant to Wally Wood and saw his first professional comics work in print at DC Comics with a short piece in ***House of Mystery*** #182. His first work for Charlton was "A Winner's Curse" in ***Ghost Manor*** #4, Apr. 1972, and he went on to become one of that company's most prolific contributors, penciling and inking (and lettering and coloring) more than 200 Charlton covers and stories. Howard concentrated on the mystery titles and is most famous for his creation ***Midnight Tales,*** featuring Prof. Coffin and daughter Arachne. ***MT*** lasted 18 issues (1972–76) and offered memorable themed contributions by Tom Sutton, Joe Staton, Nick Cuti, and others. After Charlton ceased publish-

The only known photo of artist **Wayne Howard,** from an online obituary at ***www.funeralplan2.com/hullfh/obituaries?id=115850***. © 2008 Estate of Wayne Howard.

ing new comics in 1976, Howard tried without much success to get work with other companies. He did limited work for Marvel, DC, Warren, and Gold Key, but seems to have been unable to click with any other publisher than Charlton, ending his comics career after 1982. With Sanho Kim, he is one of Charlton's true mystery men. For more about Howard, visit ***http://goodcomics.comicbookresources.com/2007/12/10/aw-man-wayne-howard-died/*** and ***www.comicsreporter.com/index.php/wayne_howard_1949_2007/***.

WILLIAM "WILL" ELDER

Sept. 22, 1921–May 15, 2008

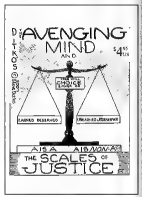
Acknowledged comics genius and ***Mad***-man Will Elder's contributions to comics, particularly with Harvey Kurtzman and ***Mad*** magazine, are far too well known to need recounting here. Elder's only Charlton work appears to have been in collaboration with Kurtzman for the classic satire comic magazine ***Humbug*** (11 issues, 1957–58), printed and distributed by Charlton.

NICK CUTLER JOE SIMON'S
E-MAN IS BACK!
A GLOBAL SEARCH FOR AN ANCIENT IDOL LEADS JE-MAN AND NAUSER TO... NOVA KANE!!?
DigitaL Webbing
ORDER IT FROM THE AUGUST PREVIEWS CATALOG!

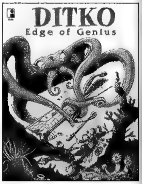
NEW AND NOTED

What with the E-Man and Mauser offerings in this issue of Spotlight, and the brand-new ***E-Man: Dolly*** upcoming from Digital Webbing (see ad on this page), 2008 appears to be the year of E-Man. But the Big E is going to have share the honors with **Steve Ditko,** since there are numerous new offerings by and about Charlton's greatest artist available now and in the near future.

Ditkomania #65, Summer 2008, $2.50, 4/$10.00, check/MO payable to Rob Imes, 13510 Cambridge #307, Southgate, MI 48195, robimes@yahoo.com. For more info: ***www.ditko-fever.com***. It's a pleasure to see the return of this venerable Steve Ditko fanzine after its founding publisher, Bill Hall, suspended publication a few years ago. New ed/pub Rob Imes picked up with #64 and shows no signs of slowing down—in fact, he's in the process of reprinting all the back issues! The new ***Ditkomania*** features the same high-quality content that the old incarnation offered, with all manner of new and interesting features. If you're a Ditko fan, you have to have this magazine. 'Nuff said!



The Avenging Mind, by Steve Ditko, ISBN 0-9673173-9-8, $4.95 plus $1.55 S&H, published by Robin Snyder and Steve Ditko, 3745 Canterbury Ln. #81, Bellingham, WA 98225-1186, RobinBrigit@comcast.net. Steve Ditko's new collection of essays and artwork is, as always from this legendary creator, provocative, thoughtful, and not to be missed.



Ditko: Edge of Genius, forthcoming from Greg Theakston's Pure Imagination, 516 State St., Brooklyn, NY 11217, ***www.pureimagination.info***. Greg Theakston's ***Ditko Reader*** series has been a great boon to fans of classic 1950s Charlton Ditko, and this new book promises to be another winner, reprinting a plethora of early Ditko stories.

Strange and Stranger: The World of Steve Ditko, by Blake Bell, Fantagraphics Books, ISBN 978-1-56097-921-0, $39.99. Just released as *Spotlight* went to press, this first critical retrospective of the master promises a heady visual exploratory feast, examining the many worlds of Steve Ditko and his incalculable contributions to 20th century comics.

READERS SPOTLIGHT

Write to us! P.O. Box 4201, Austin. TX 78765-4201, **charspot01@austin.rr.com**.

• ——

Henry Scarpelli
Thanks so much for giving me the opportunity to see the latest issue of *Spotlight*. Again, another great issue! Demonstrating that so many talented artists and writers went through Charlton. I never realized the long list. The Joe Gill interview was a remarkable read. I particularly enjoyed his strong candor!

• ——

Paul Kupperberg
Charlton Comics, Class of 1975
I picked up the fifth issue of *Charlton Spotlight*—my very first—the other day at the comic shop and all I can say is: Wowser! I've read it cover to cover and want more!

I'm a long-time fan of the Charlton books, all the way back to the mid-60s and the Giordano Action Heroes (many of which I still own) and through to the 1970s when Nick Cuti bought my very first professional sales (it appeared in *Scary Tales* #3, 1975, with art by fellow neophyte, Mike Zeck). I only wrote half a dozen stories for the guys in Derby (including one that was drawn by Steve Ditko!!!) before I started writing for DC (their $15 a page trumped Charlton's $5 per), but y'know the old saying: the Golden Age of Comics is 11, and I was 11 in 1966 when Charlton was at its zenith. .although the 1974-75 period, with Newton, Byrne, Staton, Sutton, and the influx of newbies on *The Phantom*, *E-Man*, *Doomsday +1*, *Vengeance Squad*, *Yang*, and others made for a pretty great run as well!

You can't beat these guys for good, solid kid-friendly entertainment: Joe Gill, who literally wrote it all; Steve Ditko, one of the greatest comics artists ever, who I was fortunate enough to have draw a few of my scripts at Charlton and DC and who gave us, of course, Captain Atom, Blue Beetle, and the Question; Jim Aparo, whose Phantom was equaled only by Don Newton, himself an amazing artist who drew a good number of my *Green Lantern Corps*, *Aquaman*, and *DC Comics Presents* stories, Sam Glanzman, whose *Hercules* for Charlton remains one of my all-time favorite comics (the same day I picked up *CS* #5 I also found a B&W reprint compilation of all those stories and they're every bit as wonderful as I remember; I'm also happy to report that I just commissioned Sam to do an illustration for me in my capacity as an editor for *Weekly World News*); Pat Boyette, a brilliantly quirky stylist, whose Peacemaker was another of my all-time faves (a character I later got write for DC; Pat drew an, unfortunately, unpublished story that I wrote for Archie Comics' Blue Ribbon Line); Pete Morisi, creator of Peter Cannon Thunderbolt, a talented artist and lovely man who I had the pleasure of meeting and hunching with in 1992 when I edited the DC version of his great character…

Well, I could go on and on, but you get the idea. Charlton Comics were the real deal to me and I loved 'em all, from the continuing characters to the anthology titles.

The Joe Gill interview alone was worth the price of admission. I read lots of the comics interview/history magazines, but this was by far the most candid interview I can recall reading in a long time. Joe's outspoken opinions on his work, the comics industry, and his fellow creators were great. I know/knew many of the people in question and, while I disagree with a few of his characterizations, most of them were spot on, particularly his take on Bob Kanigher, one of the most amazing characters ever to come out of comics, on or off the page. I also enjoyed Ron Frantz's "Charlton Memories," especially the story of his baffling encounter with Harlan Ellison. Having once or twice been on the receiving end of Ellison's apparently bottomless rage I found it relevant—which took place around the same time, if memory serves me—I got a good laugh out of the story.

I also have to congratulate you on the layout and design of *Spotlight*. It's straightforward, uncluttered, and easy to read. The B&W art is crisp (and abundant!) and even the scans of color art are clean and clear.

Thanks for a great magazine. As soon as I post this, I'm headed over to your website to order the first four issues. I've got me some catching up to do!

Welcome aboard, Paul! Let's hear more from you about your Charlton days. **—Ed.**

• ——

Matthew Celis
I got issue 5 in the mail over the weekend and I've gotta say this is the best issue yet, well worth the wait. I'm a dyed-in-the-wool Charlton fan and your publication is the best thing that's happened (as far as Charlton fandom goes) in a long, long time. I finished the latest issue in record time despite the fact that it was longer than any previous issue. The layout is clean, very professional, and makes for easy reading, and the articles this time around were delectable. It's almost as if this issue were tailored to my tastes: Captain Atom, Blue Beetle, and The Question are three of my four favorite characters (Thunderbolt being the fourth, and so well covered in issue 4). The Joe Gill interview was wonderful to read, since he's been almost completely overlooked by most comics publications in favor of flash-in-the-pan hotshots. I was curious to know if there were any plans for a longer tribute to or article about the late, great Jim Aparo? The Steve Skeates article was fairly brief and cursory and the only thing I learned about Mr. Aparo was that he was (apparently) short (I already knew he was a great talent and the definitive Batman artist).

Congratulations on a great issue. *Charlton Spotlight* is the best value for my money, and I read *Back Issue*, *Alter Ego*, *Kirby Collector*, etc., on a regular basis. I'm so glad I subscribed—can't wait for issue 6!

• ——

Tony Cloyd
I was reading in comic shop news that one of my favorite writers at Charlton, Joe Gill, passed away in December and that you have a magazine with several interviews about Joe.

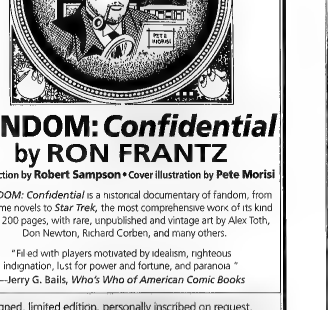
As a young man I had an opportunity to visit the Charlton offices in Derby, Connecticut and Joe Gill graciously showed my parents and me around the place. He also handed me a stack of comics hot off the presses.

I asked Joe how he cranked out the shear volume of stories for Charlton and he said "You sit on your ass in front of that typewriter [pointing to one on a desk] until you come up with an idea."

I corresponded with Joe after that on an irregular basis for a couple of years and he always found time to answer my letters.

Charlton was a good comic book company. Not all the stories were top-notch…but they certainly offered a great deal of variety to their readers and every once in a while you would run across a little gem.

The Iron Corporal, Cheyenne Kid, Shotgun Harker and Chicken, The Fightn' Five, Blue Beetle, Question and Captain Atom were just some of my favorites. Don Newton and Jim



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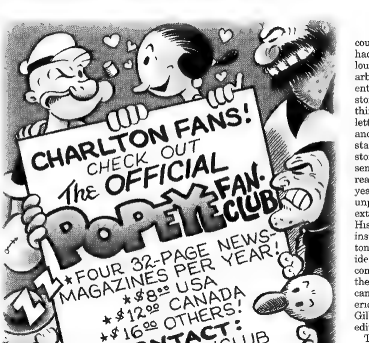


Aparo's run on The Phantom also stands out.

I loved the Charlton superheroes as well, but it was difficult finding those because of distribution problems.

—— • ——

Duncan Goodyer
U.K.

I've just bought my first issue of your new mag—No. 5—this one because it had articles on Captain Atom/Blue Beetle/Question/Jim Aparo and Joe Gill. I'm still reading it and enjoying it. Luckily, I've got Charlton Bullseye 1-5 and the double issue 9/10, cos the magazines are hard to find—I even had trouble when they came out. I really enjoy reading about why such and such was cancelled, or why so and so left a certain title, it helps fill in the gaps from decades ago.

Here's a plea for an all-Western issue featuring your originals—Captain Doom/Wander/ Gunmaster/Texas Rangers and my favourite, Cheyenne Kid. I'd also like to see an issue on fantasy featuring Hercules/Thane of Bagarth and perhaps Sanho Kim's oriental artwork on Yang/House of Yang/etc. What happened to them? Interview with Wildman and Kim?

Wildman? Your wish is our command. Stay tuned. —Ed.

—— • ——

Michael T. Gilbert

This is just a quick note to tell you how much I'm enjoying the latest issue of *Charlton Spotlight.* The package itself is terrific, from the square-bound format to the great Nick Cuti cover painting. However, the highlight of the issue was Jim Amash's long-awaited interview with Joe Gill. Joe's a fun interviewee, and a couple of his stories had me laughing out loud. The idea of his arbitrarily chopping entire lines from a story just to make things easier for the letterer is hilarious... and helps me understand why some of the stories didn't make sense, even when I read them as a ten-year-old. I found Joe's unpretentious honesty extremely refreshing. His is the ultimate insider's view of Charlton. You really get the idea of how little the company cared about the product—but you can also see why mavericks like Ditko and Gill loved the lack of editorial interference.

There were many other highlights this issue, but I particularly enjoyed seeing Ditko's very Dr. Strange-ish Dr. Graves story. I'd heard about it previously, but it was a treat to finally see some pages from it. I just wish you'd managed to fit in the entire story.

But getting another classic Ditko reprint made up for it. The funny thing about the script is that a tiny bit of tweaking would have given the readers a genuinely clever shock ending, and also given the readers a real reason for having the Martians write the word WATER on the planet. In the original, Joe (or whoever wrote this) had most of the word blown away by the wind, until only the W remained. And at story's end, the parched Martians (who wrote the word as a plea to Earth for water), are seen beginning a 10-year trip to our world for the precious liquid.

Ironically, the writer inadvertently set up a much better shock ending. What if the Martians had written the word WATER on their planet, as in the original story —but this time the wind only blew away the letters T and E? When they arrived on Earth, we'd see them destroyed by our missiles because the military read the word...WA R.

So near and yet so far! Oh well At least Ditko's art made it memorable!

Thanks again for another first-rate issue, Mike. I can't wait to see what you come up with next!

—— • ——

Bill Pearson

Most impressive issue to date. Congratulations on a job well done. I just finished reading the Gill interview. Jim Amash got a lot more out of Joe than I thought he'd be able to, and it was fascinating to me, bringing up so many memories of my seven years with Charlton. I think it will be very interesting to all your readers, with so many capsule comments from Joe about the many people he's known and worked with over the years.

I was a bit startled when Jim mentioned my name, and wondered what cutting remarks Joe would have about me...but I wan't bruised in the least. Joe and I did get along, though it's true we had nothing in common outside the office.

He'd had a serious heart attack not long before I arrived at Charlton in 1975, and was then strenuously exercising, playing handball (?) with men many years younger every day. The game where you paddle a ball against a wall and your opponent has to paddle it back against the wall...as you can tell, I know nothing about it, except that it's about as taxing as any sport short of boxing, maybe.

Joe touched on so many things, but didn't give the full story about any of them, and I was reading along saying to myself, "I know the backstory of that situation!" I'm amazing myself about my almost total recall because, though I was fascinated at the time, I never considered my Charlton years the most consequential of my life.

I have to admit I skimmed some of the other articles. I don't read *Alter Ego* or any of the other magazines because I guess I'm not very interested in the working relationships of other comics people unless I've worked with them myself. And I'm not at all interested in any characters, even those I created myself.

You've really outdone yourself, and I know how many other things you've had to take care of over the last year. VERY well done magazine, and particularly because I know it's virtually a one-man job. You didn't write it all, but transcribing everything, editing the material, and doing all the layouts as well.... I'm impressed.

—— • ——

Mike Benton

Charlton Spotlight and *Alter Ego* have been my only absolutely required comic fanzine reading over the last couple of years and your last issue affirmed this again.

The Joe Gill interview and accompanying pieces on this major comic book writer of the twentieth century brings a much needed perspective and balance to the history of the American comic book.

I was perversely overjoyed to learn that Joe batted out a lot of those stories while drunk or getting there. Now it made more sense to me that even as a comic book reader during the late 1950s (way before the Age of Altered Awareness), I sensed that I was awash in a particularly strange world of logic and suprareality when reading the Charlton stories.

It made the science fiction and horror titles all the more effective that on almost any page, a sudden leap (or gap) could occur that delivered a plot twist you would never encounter in any of the other "straighter" comic books of the time.

Sometimes a story simply stopped, like the last page was missing and you had to fill it in yourself, or the damndest Deux Ex Machina of all time was smugly delivered as Joe finished off the bottle and slipped in another sheet of paper for the next tale.

Characterization was almost dreamlike, like people's actions seen through a chemically induced haze, and I wondered back then, why in the hell was the Charlton universe such a different place than the more predictable and safe Dell and DC comics?

Without stretching too far, Joe Gill is the Philip K. Dick and William Burroughs of the

oly love! It's a wall of original **Tom Sutton** painted Charlton romance vers! See them at Walter Durajlija & Marc Sims' **Big B Comics**, 1045 per James, Hamilton, ON, ***www.bigbcomics.com***.

mid-twentieth century comic book and I for one am glad that his unique vision of comic book reality was expressed so long and so well.

• ——

Doc Lehman
After 33 years I finally got my hands on a copy of a fanzine I produced 36 years ago called *Informative On Comics #2*. I made a blog entry on finding this fanzine and the history and contents of it titled "Fanzine Flashback After 33 Years" at: ***http:doclehman.wordpress.com***.

You may also find some interest in a blog entry on the old Contemporary Pictorial Literature (CPL) fanzine titled: "Contemporary Pictorial Literature (CPL): A Look Back."

You may also recall a story I wrote several years ago about Jack Keller and his Hot Rod Comics. I have put that on the blog as well ("Summer, Race Cars & Comic Books").

——• ——

Roman Herbst
New Zealand
I really must praise you for *Charlton Spotlight*, I particularly loved issue 3 about Tom Sutton. I thought his Charlton covers and particularly the few Dr. Graves stories he did were just superb, whenever I could find them in the rather spotty distribution that NZ got from the States in the 1970s. And your other issues have been very rewarding too. I also enjoyed the brief interviews with Henry Scarpelli and Jose Delbo. Will you be running one on...(gasp) Tony Tallarico? After googling his name, he seems to have done rather well in the children's illustration field, and good on him. I'd appreciate learning more about his time at Charlton, and at Dell in the 1960s, as an idea for a forthcoming issue.

• ——

Gene Phillips
There was a lot of fascinating stuff in the Joe Gill interview, both regarding the day-to-day operation of Charlton and the history of Joe's brother Ray. In fact, it might be correct to say that Ray Gill, who's barely remembered even by devotees of the period, is directly responsible for getting both his brother Joe and Mickey Spillane into the writing game, because the way Joe tells it, neither of them was seriously contemplating writing as a career until Ray set up a comics shop and encouraged them to contribute. It's also interesting that though Joe said that he'd never spend a dime of his own money on a comic book, he did have some idea that promotion could make a difference to a book's success in the market (promotion which of course Charlton would never bother with). The way it hits me, though, is: what good is promotion unless what you're promoting actually has some greater quality to which the readers respond? On rare occasions publicity can create fads that make a lot of money in a very short time, irrespective of the quality of the thing being sold, but lots of money has been spent on fads that didn't come off. Maybe it's not so much that Gill didn't believe that superior quality might help sell books (like what might have happened with Charlton's "action hero" line) with greater promotion, but it just wasn't the sort of quality that meant anything to him personally. Gill seems pretty typical of the early comics people who didn't have any intrinsic enthusiasm for the medium itself; it was mainly a good-paying job.

Schenk's text story writeup was interesting insofar as I would never have imagined anyone ever bothering to make the text pieces better than they were, and Mark Burbey's examination of Captain Atom and the Question were spot-on I particularly agreed that the early Captain Atoms, though not long on plot, did have a strange haunting quality missing from the more Marvel-imitative stuff. The short Gill-Ditko piece from *Space Adventures* seems to be plotted along the same lines, though I didn't think it quite managed the same feat.

——• ——

Ramon Schenk
The Netherlands
Your package arrived yesterday! Out rolled #5 and I jumped for joy! Without even looking at the contents, it looked so damn great! Squarebound is definitely a massive improvement! And Cuti's art, especially coupled with the stark lettering, really makes it jump out! If it reaches a stand, it sure will draw attention to itself.

The contents were great as well. The Joe Gill interview of course topped it all. Jim Amash sure knows his job! Wish we could get him to do one of these every issue!

The Blue Beetle/Cap A/Question articles were not as strong, maybe partly because they were lumped together, making it a bit dense to read. I would have spread them throughout the mag, making it a lighter read.

The Ditko Classic in the middle. Perfect. Never reprinted (that I know of) and of a period in which both Ditko and whoever wrote this were at a peak. Just see how Ditko uses close-ups, medium and far away shots...the man could have been a Spielberg!

Ron Frantz. Joy as ever. How much more memories does he have? He keeps surprising me with more anecdotes!

Skeates' memory of Aparo is a whole lot better to read than the Dr Graves bit. The illustrations work up the article to the best.

"With Pen and Brush" was enjoyable, but rather short. It would have been fun to have Cuti and Staton comment upon the same experience. Then again, they may hardly remember it all!

The Cuti gag page was fun. They were actually more detailed than I remember them being in the '70s.

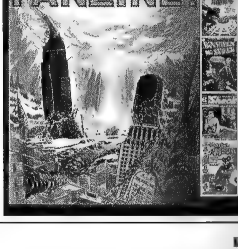
——• ——

Batton Lash
I enjoyed your Joe Gill issue...quite a character! I think this was your best issue yet. Loved the "perfect binding." That and the cover painting and cover copy/layout reminded me of a Charlton mag I'd see on the stands in the early '70s! You've come a long way since that modest first issue, Mike! Looking forward to the next issue.

——• ——

IT'S A FANZINE Turns 50!

IAF celebrates its long-awaited 50th issue by focusing on the 1950s, featuring "The Charlton Giants of 1958", "The Sapient Saga of Speed Carter, Spaceman", "A 1959 Lesson From Steve Ditko", the TV Superman's "Panic In the Sky", a long "Not Fade Away" section showcasing the Golden Age of Fandom, and tons more. A color a-bomb cover and 72 pages!



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Charlton Comics Checklist: Year by Year *Part 5:* 1967–1971

Compiled by Dan Stevenson, with assistance from Mike Tiefenbacher; edited by Michael Ambrose • © 2008 Dan Stevenson

Key: *Year, Title, Issues Published, & Total Number of Comics Published per Year*

Cover images © Charlton Comics Group except as noted

1967

All-American Sports 1 (10/67) 1
Army Attack 47 (2/67) 1
Army War Heroes 18 (2/67) – 22 (11/67) 5
Attack 4 (10/67) 1
Billy the Kid 59 (1/67) – 64 (12/67) 6
Blue Beetle 1 (6/67) – 4 (12/67) 4
Captain Atom 84 (1/67) – 89 (12/67) 6
Career Girl Romances 38 (1/67) – 43 (12/67) 6
Charlton Premiere 19 (7/67), 1 (9/67) – 2 (11/67) 3
Cheyenne Kid 60 (2/67) – 64 (11/67) 5
D-Day 5 (10/67) 1
Dragstrip Hotrodders 13 (1/67) – 16 (8/67) 4
Fightin' Army 72 (1/67) – 77 (12/67) 6
Fightin' Five, The 41 (1/67) 1
Fightin' Marines 73 (2/67) – 77 (11/67) 5
Ghostly Tales 59 (1/67) - 64 (12/67) 6
Go-Go 5 (2/67) – 9 (10/67) 5
Grand Prix 16 (9/67) – 17 (11/67) 2
Gunfighters, The 52 (10/67) 1
Gunmaster 89 (10/67) 1
Hercules 1 (10/67) – 2 (12/67) 2
Holiday Surprise 55 (3/67) 1
Hollywood Romances 47 (10/67) 1
Hot Rod Racers 12 (1/67) – 15 (7/67) 4
Hot Rods and Racing Cars 83 (2/67) – 88 (12/67) 6
I Love You 66 (2/67) – 71 (12/67) 6
Judomaster 93 (2/67) – 98 (12/67) 6
Just Married 51 (2/67) – 55 (11/67) 5
Love Diary 47 (1/67) – 52 (12/67) 6
Many Ghosts of Doctor Graves, The
1 (5/67) – 4 (11/67) 4
Marine War Heroes 17 (1/67) – 18 (3/67) 2
Outlaws of the West 62 (1/67) – 67 (11/67) 6
Peacemaker, The 1 (3/67) – 5 (11/67) 5
Romantic Story 86 (1/67) – 91 (12/67) 6
Secret Agent 10 (10/67) 1
Space Adventures 60 (10/67) 1
Strange Suspense Stories 1 (10/67) 1
Sweethearts 91 (2/67) - 96 (12/67) 6
Teenage Hotrodders 22 (2/67) – 24 (7/67) 3
Teen-Age Love 51 (1/67) – 56 (11/67) 6
Teen Confessions 42 (1/67) – 47 (11/67) 6
Texas Rangers in Action 59 (2/67) – 63 (11/67) 5
Thunderbolt 56 (2/67) – 60 (11/67) 5
Time for Love 1 (10/67) – 2 (12/67) 2
Timmy, the Timid Ghost 1 (10/67) – 2 (12/67) 2
Top Eliminator 25 (9/67) – 26 (11/67) 2
War and Attack 58 (2/67) – 63 (12/67) 6
War Heroes 22 (1/67) – 27 (11/67) 6
World of Wheels 17 (10/67) – 18 (12/67) 2
Wyatt Earp, Frontier Marshall 67
(1/67) – 72 (12/67) 6
190

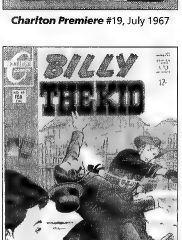
1968

Abbott and Costello 1 (2/68) – 5 (11/68) 5
Army War Heroes 23 (1/68) – 28 (11/68) 6
Attack "at Sea" 5 (10/68) 1
Billy the Kid 65 (2/68) – 69 (11/68) 5
Blue Beetle 5 (11/68) 1
Career Girl Romances 44 (2/68) – 48 (12/68) 5
Charlton Premiere 3 (1/68) – 4 (5/68) 2
Cheyenne Kid 65 (1/68) – 69 (11/68) 5
D-Day 6 (11/68) 1
Drag 'n' Wheels 30 (9/68) – 31 (11/68) 2
Fightin' Army 78 (2/68) – 82 (11/68) 5
Fightin' Marines 78 (1/68) – 82 (11/68) 5
Ghostly Tales 65 (2/68) – 70 (11/68) 6
Ghost Manor 1 (7/68) – 3 (11/68) 3
Grand Prix 18 (1/68) – 22 (11/68) 5
Hercules 3 (2/68) – 8 (12/68) 6
Hollywood Romances 48 (11/68) 1
Hot Rods and Racing Cars 89 (2/68) – 93 (12/68) 5
I Love You 72 (2/68) – 76 (12/68) 5
Just Married 56 (1/68) – 61 (11/68) 6
Konga's Revenge 1 (12/68) 1
Love Diary 53 (2/68) – 57 (12/68) 5
Many Ghosts of Doctor Graves, The
5 (1/68) – 10 (11/68) 6
Mysterious Suspense 1 (10/68) 1
Outer Space 1 (11/68) 1
Outlaws of the West 68 (1/68) – 72 (11/68) 5
Romantic Story 92 (2/68) – 97 (11/68) 6
Secret Romance 1 (10/68) 1
Space Adventures 2 (7/68) – 4 (11/68) 3
Strange Suspense Stories 2 (7/68) – 4 (11/68) 3
Summer Love 48 (11/68) 1
Sweethearts 97 (2/68) – 101 (12/68) 5
Sweet Romance 1 (10/68) 1
Teen-Age Love 57 (1/68) – 61 (11/68) 5
Teen Confessions 48 (1/68) – 52 (11/68) 5
Texas Rangers in Action 64 (1/68) – 69 (12/68) 6
Time for Love 3 (2/68) – 7 (11/68) 5
Timmy, the Timid Ghost 3 (2/68) – 7 (12/68) 5
Top Eliminator 27 (1/68) – 29 (7/68) 3
War Wings 1 (10/68) 1
World of Wheels 19 (2/68) – 23 (12/68) 5
154

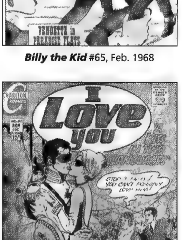
1969

Abbott and Costello 6 (1/69) – 12 (12/69) 7
Army War Heroes 29 (1/69) – 35 (12/69) 7
Beetle Bailey 67 (2/69) – 72 (11/69) 6
Billy the Kid 70 (1/69) – 75 (11/69) 6
Blondie Comics 177 (2/69) – 182 (11/69) 6
Career Girl Romances 49 (2/69) – 54 (12/69) 6
Charlton Sport Library—Professional Football
1 (Win 69-70) 1
Cheyenne Kid 70 (1/69) - 75(11/69) 6
Drag 'n' Wheels 32 (1/69) – 38 (12/69) 7
Fightin' Army 83 (1/69) 88 (11/69) 6
Fightin' Marines 83 (1/69) – 88 (11/69) 6
Flash Gordon 12 (2/69) – 17 (11/69) 6
Ghostly Tales 71 (1/69) – 77 (12/69) 7
Ghost Manor 4 (1/69) – 9 (11/69) 6
Grand Prix 23 (1/69) – 28 (11/69) 6
Hercules 9 (2/69) – 13 (9/69) 5
Hi and Lois 1 (11/69) 1
Hollywood Romances 49 (11/69) – 50 (12/69) 2
Hot Rods and Racing Cars 94 (2/69) – 99 (12/69) 6
I Love You 77 (2/69) – 82 (11/69) 6
Jungle Jim 22 (2/69) – 27 (12/69) 6
Just Married 62 (1/69) – 68 (12/69) 7
Love Diary 58 (2/69) – 63 (11/69) 6
Many Ghosts of Doctor Graves, The 11
(1/690 – 17 (12/69) 7
Outlaws of the West 73 (1/69) – 78 (11/69) 6
Phantom, The 30 (2/69) – 35 (12/69) 6
Ponytail 13 (11/69) 1
Popeye 94 (2/69) – 99 (12/69) 6
Romantic Story 98 (1/69) – 104 (12/69) 7

Charlton Premiere #19, July 1967



Billy the Kid #65, Feb. 1968



I Love You #82, Nov. 1969

Secret Romance 2 (9/69) – 4 (12/69) 3
Space Adventures 5 (1/69) – 8 (7/69) 4
Strange Suspense Stories 5 (1/69) – 9 (9/69) 5
Surf 'n' Wheels 1 (11/69) 1
Sweethearts 102 (2/69) – 107 (11/69) 6
Teen-Age Love 621 (2/69) – 67 (11/69) 6
Teen Confessions 53 (1/69) – 59 (12/69) 7
Texas Rangers in Action 70 (2/69) – 75 (12/69) 6
Time for Love 8 (2/69) – 13 (11/69) 6
Timmy, the Timid Ghost 8 (2/69) – 13 (11/69) 6
World of Wheels 24 (2/69) – 29 (12/69) 6
217

1970

Abbott and Costello 13 (2/70) – 18 (12/70) 6
Army War Heroes 36 (2/70) – 38 (6/70) 3
Barney Google and Snuffy Smith 1 (3/70) – 5 (11/70) 5
Beetle Bailey 73 (1/70) – 78 (11/70) 6
Billy the Kid 76 (1/70) – 81 (11/70) 6
Blondie Comics 183 (1/70) – 188 (11/70) 6
Bullwinkle and Rocky 1 (7/70) – 3 (11/70) 3
Career Girl Romances 55 (2/70) – 60 (12/70) 6
Cheyenne Kid 76 (1/70) – 81 (11/70) 6
Drag 'n' Wheels 39 (2/70) – 44 (12/70) 6
Dudley Do-Right 1 (8/70) – 3 (12/70) 3
Fightin' Army 89 (1/70) – 94 (11/70) 6
Fightin' Marines 89 (1/70) – 94 (11/70) 6
Flash Gordon 18 (1/70) 1
Flintstones 1 (1/70) 1
Ghostly Tales 78 (2/70) – 83 (12/70) 6
Ghost Manor 10 (1/70) – 15 (11/70) 6
Grand Prix 29 (1/70) – 31 (5/70) 3
Hee Haw 1 (7/70) – 3 (12/70) 3
Hi and Lois 2 (1/70) – 7 (11/70) 6
Hollywood Romances 51 (2/70) – 56 (12/70) 6
Hot Rods and Racing Cars 100 (2/70) – 105 (12/70) 6
Huckleberry Hound 1 (11/70) 1
I Love You 83 (1/70) – 88 (11/70) 6
Jetsons, The 1 (11/70) 1
Jungle Jim 28 (2/70) 1
Just Married 69 (2/70) – 74 (12/70) 6
Love Diary 64 (1/70) – 69 (11/70) 6
Magilla Gorilla 1 (11/70) 1
Many Ghosts of Doctor Graves, The 18 (2/70) – 23 (12/70) 6
Outlaws of the West 79 (1/70) – 81 (5/70) 3
Phantom, The 36 (2/70) – 41 (12/70) 6
Ponytail 14 (1/70) – 19 (11/70) 6
Popeye 100 (2/70) – 105 (12/70) 6
Quick Draw McGraw 1 (11/70) 1
Romantic Story 105 (2/70) – 110 (12/70) 6
Ronald McDonald 1 (9/70) – 2 (11/70) 2
Secret Romance 5 (2/70) – 10 (12/70) 6
Surf 'n' Wheels 2 (1/70) – 6 (9/70) 5
Sweethearts 108 (1/70) – 113 (11/70) 6
Teen-Age Love 68 (1/70) – 73 (11/70) 6
Teen Confessions 60 (2/70) – 65 (12/70) 6
Texas Rangers in Action 76 (2/70) – 79 (8/70) 4
Tiger 1 (3/70) – 5 (11/70) 5
Time for Love 14 (1/70) – 19 (11/70) 6
Timmy, the Timid Ghost 14 (1/70) – 19 (11/70) 6
Top Cat 1 (11/70) 1
Underdog 1 (7/70) – 3 (11/70) 3
World of Wheels 30 (2/70) – 32 (6/70) 3
Yogi Bear 1 (11/70) 1
222

1971

Abbott and Costello 19 (2/71) – 22 (8/71) 4
Attack 1 (9/71) – 2 (11/71) 2
Barney Google and Snuffy Smith 6 (1/71) 1
Beetle Bailey 79 (1/71) – 86 (12/71) 8
Billy the Kid 82 (1/71) – 88 (12/71) 7
Blondie Comics 189 (1/71) – 194 (11/71) 6
Bugaloos 1 (9/71) – 2 (11/71) 2
Bullwinkle and Rocky 4 (1/71) – 7 (7/71) 4
Career Girl Romances 61 (2/71) – 66 (12/71) 6
Cheyenne Kid 82 (1/71) – 87 (11/71) 6
Drag 'n' Wheels 45 (2/71) – 50 (12/71) 6
Dudley Do-Right 4 (2/71) – 7 (8/71) 4
Fightin' Army 95 (1/71) – 100 (11/71) 6
Fightin' Marines 95 (1/71) – 100 (11/71) 6
Flintstones 2 (1/71) – 9 (12/71) 8
For Lovers Only 60 (8/71) – 62 (12/71) 3
Geronimo Jones 1 (9/71) – 2 (11/71) 2
Ghostly Haunts 20 (9/71) – 21 (11/71) 2
Ghostly Tales 84 (2/71) – 90 (11/71) 7
Ghost Manor 16 (1/71) – 19 (7/71) 4
Ghost Manor *(2d series)* 1 (10/71) – 2 (12/71) 2
Hanna-Barbera Parade 1 (9/71) – 3 (Sum 71) 3
Haunted 1 (9/71) – 2 (11/71) 2
Hee Haw 4 (2/71) – 7 (8/71) 4
Hi and Lois 8 (1/71) – 11 (7/71) 4
Hollywood Romances 57 (2/71) – 59 (6/71) 3
Hot Rods and Racing Cars 106 (2/71) – 111 (12/71) 6
Huckleberry Hound 2 (1/71) – 7 (11/71) 6
I Love You 89 (1/71) – 94 (11/71) 6
Jetsons, The 2 (1/71) – 7 (11/71) 6
Just Married 75 (2/71) – 81 (12/71) 7
Love and Romance 1 (9/71) – 2 (11/71) 2
Love Diary 70 (1/71) – 75 (11/71) 6
Magilla Gorilla 2 (1/71) – 5 (7/71) 4
Many Ghosts of Doctor Graves, The 24 (2/71) – 29 (12/71) 6
Partridge Family, The 1 (3/71) – 5 (11/71) 5
Phantom, The 42 (2/71) – 47 (12/71) 6
Ponytail 20 (1/71) 1
Popeye 106 (2/71) – 111 (12/71) 6
Quick Draw McGraw 2 (1/71) – 7 (11/71) 6
Romantic Story 111 (2/71) – 116 (12/71) 6
Ronald McDonald 3 (1/71) – 4 (3/71) 2
Secret Romance 11 (2/71) – 16 (12/71) 6
Sweethearts 114 (1/71) – 121 (12/71) 8
Teen-Age Love 74 (1/71) – 80 (12/71) 7
Teen Confessions 66 (2/71) – 71 (12/71) 6
Tiger 6 (1/71) 1
Time for Love 20 (1/71) – 25 (11/71) 6
Timmy, the Timid Ghost 20 (1/71) – 23 (7/71) 4
Top Cat 2 (1/71) – 7 (11/71) 6
Underdog 4 (1/71) – 9 (11/71) 6
Yogi Bear 2 (1/71) – 8 (11/71) 7
250

The **year-by-year checklist** of Charlton comics is provided through the courtesy of **Dan Stevenson,** who has personally seen 99.8% of the books. **Mike Tiefenbacher** was also a major source of the data. See earlier issues of *Charlton Spotlight* for previous installments of this checklist: Complete title checklist (*CS* #1); Year-by-year checklist, Part 1, 1944–1954 (*CS* #2); Part 2, 1955–1958 (*CS* #3); Part 3, 1959–1962 (*CS* #4); Part 4, 1963–1966 (*CS* #5). Please send any comments and corrections care of this magazine. In the meantime, remember:

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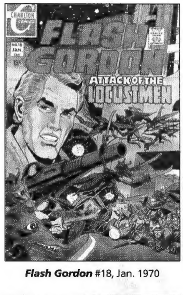

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The Flintstones #1, Nov. 1970

Haunted #2, Nov. 1971

the WEIRD kids™

Nicola Cuti

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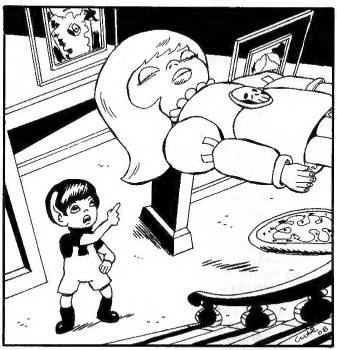
WHEN I ASK THEM WHERE THEY LIVE I GET: "SECOND STAR TO THE RIGHT, DOWN A RABBIT HOLE AND SOMEWHERE OVER THE RAINBOW".



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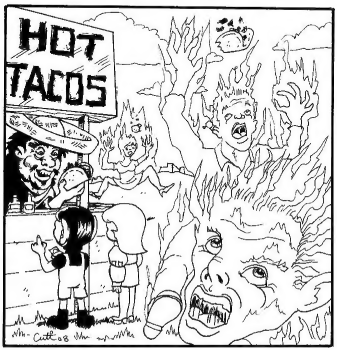

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